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1927

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OBJECTS OF ART FOR THE HOME

BY JOHN B. TRIMMER

WITH the present day interest in works whose rarity makes them difficult to procure and the ever increasing demand for fine pieces, considerable stimulation has been offered to modern artists, who of recent years have displayed particularly fine craftsmanship in reproductions as well as original works. This is exemplified in the better designs that have appeared in silver which, while of course not manifesting that attractive "bloom" which is only the outcome of age, nevertheless exhibit an attention to æsthetic qualities which was lacking during the last century. In silver as in other arts there is a distinct tendency to revert to those more simple designs which rely upon their simplicity and grace of line for their charm, and no one will regret the elimination of those ornate and often distorted shapes which were made even more unpleasing by the freedom displayed by the engraver.

It must, however, be admitted that we as a nation are not producing native artists in this craft, to whose work future generations may refer as we of today refer to Van

Dyck, Kierstade, Boelen, and those famous New England silversmiths such as Dummer, Hull, Timothy Dwight, and the celebrated Revere. At the present time much of the more

important domestic silver is produced by foreign artists, whose excellent work, it is to be hoped, will be a stimulant to craftsmen in this country.

AMONG those arts which for many years remained moribund, that of the old lead-maker is probably the least familiar to the present generation. This somewhat despised metal formerly held an important place both in the building arts and in those which are connected with the more intimate decoration of our homes, and although today we do not regard leadworking as ranking with the æsthetic arts, in many of the early ecclesiastical buildings and homes much excellent work may still be found to recall this craft. Those fonts which escaped the objectless wrath of Cromwell's followers did so for the reason that they were made of lead and were seldom decorated with figures of saints. In explanation of this it is interest-



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FIGURE OF A BOY FISHING WHICH IS MADE IN MOULDED LEAD

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ing to study the many splendid fonts of carved stone as well as other church furniture which suffered irretrievable damage at the hands of the Protector's soldiery. These men invariably decolated any form of statuary in which figures appeared, while in instances where the features were only in partial relief, they vented their vandalism by rendering them unrecognizable. Thus while today throughout England much fine stone work exhibits the injuries caused by these zealots, various fine specimens of lead work remain in the original state, one such being the fourteenth century font at Parham, Sussex, which is probably the only instance where the major decoration is obtained by lettering. This example is divided into panels in each of which the name H. C. Nazar (Jesus Nazarene) appears, the only other motif being the arms of the Peverell family.

Works of the lead-makers' art which are frequently seen are the box-like decorations known as rain-water pipe heads. Often these take the form of hideous gargoyles which are attractive because of their actual ugliness. Many of these curiosities have survived at the larger English homes such as Windsor Castle, although probably the greatest number are to be found at Haddon Hall. It is worthy of notice that, despite the large number at the latter place, there are few if any duplications of the styles. At these old estates lead work was later found as garden decorations in the forms of fountains, sun-dials, vases, and statuary. Doubtless when this vogue became popular lead was used rather than bronze because of the excessive cost of the latter



Courtesy of B. Altman and Company

SHIELD-BACK CHAIR DESIGNED BY HEPPLEWHITE

metal. At the same time lead is far more suitable to rustic surroundings, for in the course of time it takes on a beautiful grey patina which is found on no other metal exposed to climatic variations. One of the finest examples of this statuary is a set of four groups of amorini, on an estate in the north of England. These represent the progress of a quarrel and the ultimate reconciliation among these little folk, and there is not lacking in the features of their chubby faces those expressions which portray the varying emotions of the disturbance. Among more ambitious pieces is the *Flying Mercury* by Bologna which, with the *Wrestlers*, probably represents the finest lead work in existence.

FROM the end of the seventeenth century English furniture assumed a severity which is entirely antithetical to the elaborateness which appears in that of continental Europe. Possibly in the Chippendale riband-back chairs and other motifs of this cabinet-maker, we find the French influence more distinctly evident, but neither his styles nor those of

Hepplewhite, Sheraton, nor the brothers Adam assume the *chinoiserie* which was frequently found excessively employed in France during the Louis periods. And it was from these eighteenth century English designers that our earlier American craftsmen drew the inspiration upon which were founded the traditions of such men as Savery and Duncan Phyfe. Perhaps to Phyfe must be accorded credit for having produced furniture which is more essentially American than any other, although in his splendid curves he exhibits



Courtesy of Edouard Jonas

RIESENER DISPLAYS IN THE PANELS OF THIS MEUBLE D'ENTRE-DEUX THE DUTCH INFLUENCE OF JEAN OEBEN, HIS FORMER ASSOCIATE, WHILE THE ORMOLU MOUNTS ARE TYPICAL OF DUPLESSIS

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the influence of Hepplewhite and his associate Shearer. It is only necessary to study the set of designs which Hepplewhite published to realize that this cabinet-maker based the beauty of his work on the perfect curves which he utilized. Since these designs appeared at the termination of the Revolutionary war, little trace of his styles are found in the furniture of that time, the new nation rather adopting those of Sheraton, which post-dated the work of Hepplewhite by a few years. While the latter not infrequently manifests Chippendale influence, his work retains an individuality which is particularly distinctive in the shield-back chairs, which he evolved.

THE epoch of splendor heralded by Louis Quatorze remained in evidence in France until the great holocaust, and artists vied with each other in producing extravagant works. Later in the seventeenth century, when Boule introduced his beautifully chased ormolu mounts, the mobiliary art in France began to assume an unprecedented grandeur. It was not long before his rivals had succeeded in surpassing even those conceptions, although they failed to equal that ingenious form of inlay of which he was the originator and which today is designated as *boule* and *counter-boule*. For beauty of style and elegance of decorative panels, however, Riesener will doubtless remain preeminent among the French *ébénistes*. He emigrated to France from his birthplace in Germany and later became a naturalized citizen. During the early part of his career he was associated with Jean Oeben, the Dutchman who was instrumental in introducing marquetry inlay to France. After Oeben died Riesener continued work and produced what was undoubtedly his *chef-d'oeuvre* in the *bureau du roi*, which he made to the design prepared by his former partner. Another famous piece which remains to recall the art of this celebrated man, and which has recently arrived in this country, is the *meuble d'entre-deux*, only two others of such importance being known to exist, one in Windsor Castle and the other at Chantilly. The gilded ormolu mounts which embellish these pieces were for some time a cause for contention among connoisseurs, for while they indicate the characteristics of Caffieri, they were supposed to have been the work of Duplessis. It has not been until the last few years that these splendid ornaments were definitely ascribed to Duplessis, thus according him his proper recognition.

ALTHOUGH English glass is of equal quality with that of the Emerald Isle, it does not always exhibit such splendid refraction. There is apparent in many of the Waterford pieces an elusive tint usually of a pale green shade, while glass produced at other centers of the industry displays other shadings equally elusive but characteristic of a particular factory. Possibly the most interesting branch of this art is that represented by the many and various styles of long-stem drinking glasses which are typical of the revelries of the seventeenth and eighteenth centuries. To the glass makers of Ireland, however, is due the credit of evolving a table piece which displays a charm formerly lacking in that massive construction known to our forbears as a *cruet*. These craftsmen discarded the metal frame and produced a *cruet* which was entirely constructed of glass. Both English and Irish glass display considerable variation in the styles of cutting employed in the search for that which affords the greatest distribution of light.

WHILE the famous cabinet-makers of England all appeared during the eighteenth century, the silversmiths both of that country and of America retained their artistic ingenuity until well into the following century. It is perhaps a curious coincidence that three of the most outstanding figures in this craft were each named Paul—Paul Lamerie, Paul Revere, and Paul Storr. Revere was doubtless the master craftsman of America and Lamerie the foremost in England, but Storr was responsible for many splendid works which are gradually appearing as famous collections pass beneath the all-dispersing ivory hammer. In many of his pieces Storr displays a somewhat undue massiveness, although even in his most ponderous he never fails to exhibit due regard for that perfection of proportion which is so distinctive a characteristic both in the design and in the decorative applications of old silver. In his lighter pieces he frequently utilizes classical motifs in a particularly pleasing manner, doubtless influenced by the styles introduced by Robert Adam. Today, having for many years searched to no purpose for a new tradition, the craft is producing pieces based upon the work of such men as the "three Pauls." Originality is admittedly an admirable trait, but in few of the crafts is it now possible to display it and retain that beauty which is art. In fact the century past has been more nearly one of evolution and adaptation than of originality.



Courtesy of Stair and Andrew



Courtesy of Vardi of London

THE FIGURE ON THE LEFT SHOWS AN ENGLISH DIAMOND-CUT COMPOTE WHICH DISPLAYS UNUSUALLY FINE REFRACTION. ON THE RIGHT IS A COMPOTE IN SILVER GILT CONCEIVED IN THE CLASSICAL MANNER OF PAUL STORR

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A TERRA COTTA MEDALLION BY ANDREA DELLA ROBBIA

Andrea della Robbia (1435-1525) was the nephew of Luca and is particularly famous for his enameled reliefs, such as this, in which he carried out a technique which he learned from his uncle. While Luca della Robbia worked in bronze and marble as well as in terra cotta, Andrea is known for only one marble but for many terra cottas. The process of enameling terra cotta was not invented by Luca but he was responsible for its perfection. Andrea was in every respect his equal in craftsmanship and artistry and five of his sons who worked in his shop so excelled in the production of this kind of ware that it is often difficult to distinguish them from each other. Such medallions were for wall decoration

INTERNATIONAL STUDIO



JANUARY, 1927

UMBRIAN PAINTINGS IN AMERICAN COLLECTIONS

BY HELEN COMSTOCK

THE PUBLIC AND PRIVATE COLLECTIONS OF THIS COUNTRY OWN SOME
BEAUTIFUL EARLY EXAMPLES OF THIS MOST MODEST OF ITALIAN SCHOOLS

WHERE painting is concerned Umbria stands in the peculiar relation to the rest of Italy of both debtor and creditor. Having first sat at the feet of her more forward neighbors, Siena, Florence and Venice, she was later to send her own painters to those cities with an art that was more than a re-statement of what she had learned from them. A common spirit informs the art of Umbria and it is remarkable to find so much harmony in a region lacking geographical and political unity and possessing no great city to offer an extensive patronage. The term Umbrian in painting refers to the Marches as well, so that the region concerned is not only the modern Umbria in the upper valley of the Tiber but the country to the east, across the Apennines and along the coast of the Adriatic. The lack of any great capital city to employ their talents made pilgrims of Gentile da Fabriano, Signorelli, Pinturicchio, Perugino and Raphael who were naturally drawn to Venice, Florence, Siena and Rome. They took Umbria with them, however, and preserved a manner and spirit which belonged to the art of those smaller cities, such as Perugia, Gubbio, San Severino, Fabriano and Camerino, where the local Umbrian schools developed.

The Umbrian manner is distinguished by a radiant serenity, gaiety of color and an intensely human tenderness. It may have been because Siena was her first teacher that she never forgot the significance of the spirit and it is perhaps because Florence was her second that she became an interested observer of things human. But she does not seem to have borrowed from these teachers so much as received encouragement to follow a natural bent. The spiritual grace of Umbrian painting is not mystical and remote, like that of Siena, but human and enfolding, nor does an interest in humanity follow

Florence to the realism of a Masaccio, for she never arrived at a sufficient emotional detachment. The fact that Umbria held in combination something from both her rivals may explain why Umbrian painting kept so dominant a position in the most brilliant period of the Renaissance. In Raphael, one of Umbria's own sons, a gracious serenity that had distinguished his predecessors from the beginning found its highest expression, while the lofty spaciousness of his compositions was also derived, through Perugino, from his native school. That other great figure of the Renaissance, Michaelangelo, was indebted more than to anyone else to the Umbrian Signorelli, whose frescoes in the Cathedral at Orvieto are the direct antecedent of the *Last Judgment* of the Sistine Chapel.

There were certain painters of Umbrian birth, like Piero della Francesca, who do not belong to her in spirit; Piero was in reality a Florentine. With such this article is not concerned. Perugino and Raphael, clearly and unmistakably Umbrian as they are, belong also to a more universal school; they are also so familiar that their works have not been included here. Only the earlier and typically Umbrian art in the collections of this country has been presented. The subjects reproduced have been chosen from public collections as more accessible to the student but the record of paintings in private collections has been made as complete as possible.

There is a Madonna by an unknown Umbrian of the early fifteenth century in the Isabella Stewart Gardner Museum in Boston, which may be taken as representative of many early Umbrians of whom Francescuccio Ghisi is typical. They are gentle and unpretentious, reverent and tender. The Virgin is not the splendid earthly queen of Nardo di Cione or the divine goddess of



Courtesy of John G. Johnson Collection

"THE VISITATION," BY AN UMBRO-FLORENTINE, ABOUT 1425, HAS THE DISTINCTIVELY UMBRIAN SWEETNESS AND GRACE. THIS IS ONE OF A SERIES OF FOUR PREDELLA PAINTINGS BY THIS ARTIST IN THE JOHNSON COLLECTION

Ambrogio Lorenzetti. The Umbrian image of the Divine was formed of all that was most forgiving and gracious in the human. Simplicity of statement increases spiritual significance. There is more meaning than in far more ambitious attempts in the manner in which the painter, who obviously has not found any difficulty in arriving at his simple solution, has combined the divine pair, enthroned but throneless in the heavens, with the donor, who being still of the earth must necessarily be supplied with a tangible support. When the day came that the strip of landscape where he kneels grew to a complete background, the Madonna herself became a lovely human mother and Umbrian painting had carried its original statement to a logical conclusion.

The oldest Umbrian painter of whom record survives is Oderisio of Gubbio, a contemporary of Dante. He was a painter of miniatures and is known to have worked for one of the Popes, probably Boniface VIII. The importance of the miniaturist's art in relation to Umbrian painting is apparent from the manner in which the early frescoes at Gubbio preserve qualities of detail and pattern that make these larger works simply enlarged miniatures. There is no conception of the larger problems of composition, no centralization of incident, no

bigness of organization, but there is a feeling for the pattern which extends to the very edges of the pictures and makes each spot of equal importance. There is always delicacy, feeling, a true elegance and eagerness to please. The qualities of the miniature are found as late as the end of the fifteenth century in such a painter as Matteo da Gualdo Tadino who was active from 1460 to 1503. There is a *Dormition of the Virgin* in Mrs. Gardner's collection which, after having for some time been attributed to Caporale, has now been restored to its original attribution to Matteo. In this there is the even distribution of interest, the same treatment of each figure as though it were the focal point, which relates it to the origins of Umbrian art in that of the miniaturist.

The earliest Umbrian painter of importance was Alegretto Nuzi (1346-1373) who was born in the Marches; although he was a pupil of Bernardo Daddi and painted in Florence he preserved a manner that was consistently Umbrian. His *St. John the Evangelist* in the John G. Johnson collection has the dreaminess and serenity that form the sustained mood of Umbrian painting. The Johnson collection has also a diptych of the Madonna and the dead Christ by Alegretto and Mr.

Carl Hamilton has a triptych showing the Madonna between St. Anthony and St. Venantius.

Alegretto was the teacher of the greatest of the early Umbrians, Gentile da Fabriano (1360?-1427) who was a dominating figure in the Middle Ages in all of Italy. He painted in the Ducal Palace in Venice, was summoned to Brescia by Pandolfo Malatesta, and was called by Pope Martin V to Rome to paint in St. John Lateran. He had painted the greatest of his surviving works, the famous *Adoration of the Magi* now in the Uffizi, in Florence in 1423. The *Adoration* is crowded with incident which does not obscure the glamor of its poetry and though summing up the physical aspect of the colorful mediæval pageantry it keeps the freshness of feeling which belonged to the age. There is no work of similar temper by Gentile in this country but there are paintings of the Madonna by him in the collections of Mr. Henry Goldman and Colonel Michael Friedsam of New York and in the Jarves collection at Yale University, the latter reproduced here, which give an excellent account of his own individual contribution to painting as well as his faithfulness to Umbrian tradition. Gentile is emotional without being analytical; he is concerned with inner qualities without being introspective. A healthy objectivity is no doubt the reason why Umbrian



Courtesy of the Isabella Stewart Gardner Museum

MADONNA BY AN UNKNOWN UMBRIAN OF THE FIFTEENTH CENTURY

interpretations of the Divine were so satisfying to their own age. Although their Madonnas are most human they are also the most humble, and there is no touch of human pride in the representation of the Divine in the most human terms.

Gentile's contribution to painting resulted from an increased interest in the third dimension which introduces that element of space into the paintings of his school that was to follow through the work of Fiorenzo di Lorenzo to Pinturicchio and Perugino. It is evident in the Jarves Madonna in which the conventional gold background has given place to a case-ment whose columns are pierced with Gothic arches. With perspective an interest develops

in light and shade. These purely plastic considerations, although they had the force of novelty, did not prevent an emotional nature from giving full expression to its intensity and Gentile's Madonnas have a quality that appeals to the heart more potently than those of his Florentine contemporaries. The Jarves Madonna and also Mr. Goldman's painting were of the artist's later period. Although the latter uses the gold background there is a play of light over the folds of the draperies that gives an effect of gentle chiaroscuro quite in harmony with Gentile's later style.

By a follower of Gentile, perhaps a Florentine since



Courtesy of the Isabella Stewart Gardner Museum

"DORMITION OF THE VIRGIN," ATTRIBUTED TO MATTEO DA GUALDO, ACTIVE 1460 TO 1503. SUCH A WORK AS THIS REVEALS HIS ART AS CLOSE TO THAT OF THE MINIATURISTS WHOSE INFLUENCE PERSISTED IN THIS SCHOOL



Courtesy of the John G. Johnson Collection

"ST. JOHN THE EVANGELIST" PAINTED BY THE FIRST UMBRIAN OF IMPORTANCE, ALEGRETTO NUZI (1346-1373) WHO WAS BORN IN THE MARCHES AND STUDIED UNDER THE FLORENTINE BERNARDO DADDI. ALTHOUGH HE PAINTED TO SOME EXTENT IN FLORENCE HE PRESERVED THE UMBRIAN STYLE AND MOOD. ALEGRETTO WAS THE TEACHER OF THE GREATEST UMBRIAN OF THE MIDDLE AGES, GENTILE DA FABRIANO



Courtesy of the Museum of Fine Arts, Boston

"MADONNA AND CHILD" BY FIORENZO DI LORENZO (1450-1521) WHO WAS A NATIVE OF PERUGIA AND A PUPIL OF BENEDETTO BONFIGLI. HE WAS THE FIRST UMBRIAN TO MAKE HIS BACKGROUNDS SPACIOUS IN THE MANNER THAT LATER DISTINGUISHED PINTURICCHIO, PERUGINO AND RAPHAEL. ANOTHER IMPORTANT WORK BY FIORENZO IN THIS COUNTRY IS THE "ST. JEROME" IN THE JARVES COLLECTION



Courtesy of the Yale Art Museum

THE JARVES COLLECTION INCLUDES THIS "MADONNA" BY GENTILE DA FABRIANO (1360?-1427) WHO WAS THE MOST IMPORTANT PAINTER OF THE MIDDLE AGES, NOT ONLY IN UMBRIA BUT IN ALL ITALY. HE PAINTED IN THE DUCAL PALACE IN VENICE AND WAS SUMMONED TO ROME BY POPE MARTIN V TO PAINT IN ST. JOHN LATERAN. HE WORKED IN BRESCIA AND FLORENCE, WHERE HE PAINTED HIS MOST FAMOUS WORK, "THE ADORATION OF THE MAGI," WHICH IS NOW IN THE UFFIZI. HE HAS PLACED THIS "MADONNA" WITHIN A CASEMENT DECORATED WITH GOTHIC ARCHES AND NOT THE CONVENTIONAL GOLD BACKGROUND



Courtesy of the Fogg Museum

A "MADONNA" OF THE SCHOOL OF GIOVANNI BOCCATI OF CAMERINO. THERE ARE NORTH ITALIAN INFLUENCES IN THIS PAINTING WHICH PRECLUDE ITS BEING GIVEN TO GIOVANNI BOCCATI HIMSELF AND BEFORE ITS COMING TO THIS COUNTRY, FROM THE ARTHUR KAY COLLECTION OF GLASGOW IN 1909, IT WAS THOUGHT TO BE BY MARCO ZOPPO. GIOVANNI BOCCATI WAS ESPECIALLY FOND OF INTRODUCING RENAISSANCE ARCHITECTURE AND THE LITTLE SINGING ANGELS ARE ALSO A FAVORITE MOTIF WITH HIM. A GOLD BACKGROUND IS A CONVENTIONAL TOUCH WHICH REPRESENTS THE OLDER TRADITION



Courtesy of the Fogg Museum

"HOLY FAMILY" BY FRANCESCO ZAGANELLI DI COTIGNOLA, A PAINTER WHO OFTEN SHOWS MARKED INFLUENCES FROM NORTHERN ITALY BUT HERE IS SEEN EXTREMELY CLOSE TO PINTURICCHIO AND REPRESENTING TYPICALLY UMBRIAN QUALITIES OF SPIRIT AND MANNER. IT HAS THE HUMAN TENDERNESS FOUND ALL THROUGH THE PAINTINGS OF THIS SCHOOL AND SHOWS THE FINAL DEVELOPMENT OF THAT PARTICULARLY GRACIOUS AND EXPANSIVE LANDSCAPE WHICH BECAME THE SETTING FOR UMBRIAN MADONNAS



Courtesy of the John G. Johnson Collection

A HEAD OF A BOY PAINTED BY LUCA SIGNORELLI (1441-1523). SIGNORELLI, LIKE HIS MASTER PIERO DELLA FRANCESCA, BELONGS IN A SENSE OUTSIDE THE BOUNDARIES OF UMBRIAN ART; HE WAS A GREAT INDIVIDUALIST AND HIS USE OF THE NUDE HAD A PROFOUND INFLUENCE ON MICHAELANGELO. HE PAINTED IN MANY OF THE CHURCHES OF UMBRIA AND FOR THIS REASON KEPT CLOSER TO HIS OWN PEOPLE THAN PIERO. IN THIS YOUTHFUL HEAD HE DISCLOSES MARKEDLY UMBRIAN CHARACTERISTICS

he has more Florentine characteristics than his master, is a cassone panel in the Jarves collection and it is thought that he is also the painter of a series of four predella paintings in the Johnson collection of which one, *The Visitation*, is reproduced. There is shown a concentration not so much upon the narrative related as the mood of the incident which makes it even more Umbrian than Florentine.

Ottaviano Nelli, who painted in the early years of the fifteenth century, worked at Gubbio which was the early home of the Umbrian style. He was influenced by the traditions of Oderisio on the one hand and by the infusion of the new ideas of Gentile. He seems awkward in comparison with Gentile but is not lacking in vitality.

Two of his finest works are in this country in an *Adoration of the Magi* at the Worcester Museum and a *Coronation of the Virgin* in the Johnson collection. The former seems a work of his maturity and the latter, from internal evidence, seems to have been painted earlier than the frescoes by him in the Palazzo del Governo at Foligno, perhaps about 1405. There is a certain carelessness of drawing in the frescoes which seems to partake a little of haste while the crudity of the *Coronation* is rather that of a slow searching for form and consequently it has been animated with a greater meaning.

The first native Perugian of importance was Benedetto Bonfigli (1425-1496) who was deeply influenced by the art which Giovanni Boccati brought from Camerino when he made Perugia his home after 1445. Bonfigli is an artist who is diffuse but charming. He is like a person who has a great deal to say but never bores. His charm keeps up with his invention and his style, for one who stands closer to the origin of the school than its conclusion has a great deal of ease. There is a Madonna by him in Mr. Otto H. Kahn's collection which, when shown in the loan exhibition of Italian primitives at Duveen's several years ago, had especial distinction in that brilliant assemblage.

Giovanni Boccati is a painter who traces his artistic ancestry back to Gentile through Lorenzo Salimbeni of San Severino. He was also influenced by certain Florentines, among them Fra Filippo Lippi. There are two birth salvers in this country which were reproduced in the International Studio for September, 1926, which are by him, and Mr. Dan Fellows Platt of Englewood, New Jersey, has in his collection a *Virgin of Mercy* and a *Madonna and Child*. A Madonna of the school of Giovanni Boccati in the collection of the Fogg Museum which is reproduced here, has those little singing angels who were so favored by him. The parapet by which she stands shows the transition to Renaissance architecture, of which he was unusually appreciative. The birth salvers mentioned are beautiful examples of the introduction of the classic motif. The Fogg Madonna, which was bought from the Arthur Kay collection of Glasgow

in 1909, has certain north Italian influences and it bore at the time of its purchase an attribution to Marco Zoppo.

After Gentile the first Umbrian to take a decided step forward in the matter of space composition was Fiorenzo di Lorenzo (1450-1521). He was a pupil of Bonfigli, and was also a native of Perugia. There is a *Holy Family* by him in the Museum of Fine Arts, Boston, which is reproduced which shows how great that step, toward space composition, had been carried. That hilly landscape that was to become more fruitful and ingratiating with Pinturicchio, his pupil, is already vast. The overhanging rock in the Boston picture suggests the landscape in the *St. Jerome Doing Penance* in the Jarves collection where the artist's interest in the rigorous devotion of the Saint has not kept him from expatiating on the desert scene. There is a *St. Nicholas of Tolentino*, painted by Fiorenzo about 1480, in the Johnson collection.

That serenity which is still quite human is seen in Fiorenzo's Madonnas. They are not remote from this world but from the cares of this world. They are of Utopia rather than of Paradise. Umbria did not soar with Siena beyond things earthly. In his youth Pinturicchio copied Fiorenzo so sedulously that it is often difficult to distinguish them.

There is a *Nativity* in the Metropolitan Museum, there attributed to Fiorenzo di Lorenzo, which is considered by some critics to be the work of Antoniazio Romano. The latter painter, who was influenced by both Fiorenzo and Melozzo da Forlì, was one of the few important late fifteenth century painters working in Rome. There are several paintings by him in this country. Mr. Platt owns a Madonna by this painter, in which there is a definitely studied play of sudden contrasts of light and dark. Mr. Percy S. Straus has a Madonna which was seen in the loan exhibition of Renaissance art at the Metropolitan Museum in the summer of 1923. Others are in the George Blumenthal, Widener and Johnson collections and Mr. Platt also has a St. Francis and a half length of St. Peter and St. Paul. The painting by him, or possibly not by him, which has drawn the greatest amount of interest from the critics is a Madonna in the Fogg Museum set within a tabernacle with angels on either side and the figure of God in the lunette above. There is also a replica of this in the Henry Walters collection in Baltimore and a panel similar to the central panel at Worcester. The Fogg painting is questioned because, although the majority of experts the figures at the sides and top seem not to be by the same hand that painted the Madonna, which is obviously Florentine in feeling. A painting of St. Fabian probably part of an altar in Santa Maria della Pace in Rome, which is also in the Fogg collection, keeps its

(Continued on page 90)

THE TRADITION OF THE SALTCELLAR

BY EDWARD WENHAM

THAT CRAFTSMANSHIP WHICH IS MANIFEST IN A COLLECTION OF STANDING SALTS IS SYMBOLICAL OF THE SIGNIFICANCE OF THESE PIECES IN SOCIAL LIFE OF EARLY ERAS

WHILE in the small receptacles which are familiar on our present day dining tables we have an evolution of the later trencher and less important saltcellar, the original massive pieces in use as salt holders from the Middle Ages until the seventeenth century were the symbols of those social distinctions and prerogatives of precedence which were then so punctiliously maintained and which are upheld to an equal degree at the present time. And it was for this reason that the standing salt in addition to being one of the earliest known pieces of plate was likewise the most important in the house. Further it should be remembered that salt itself was more highly valued than is the case to-day, the only source of supply during mediæval times being from evaporated sea water, while its use in regard to various rituals among ancient people is evidenced by the tradition of "eating of salt and breaking of bread" as a token of brotherhood. In fact this tradition is of earlier date than that which we retain in the doffing of the hat, this latter having emanated from the custom of a knight removing his casque when accepting hospitality from a standing cup and in this way manifesting goodwill.

Although it is commonly thought that the term "salt-

cellar" is derived from the old custom of keeping salt in the cellar, there is actually no connection. Rather the present day name is a corruption of the Latin *salarium* or salt holder, the prefixed word "salt" being entirely

superfluous. Originally the standing salt was referred to as "the salt," this being placed on the principal table or that occupied by the master of the house, and while it is erroneously supposed that this constituted the dividing line between the noble and the plebeian the distinction was not so sharply defined as might be inferred from some of the explanatory notes on the subject, which have been written at various times. The position of the diners in relation to the standing or master salt was nevertheless governed by their social status, this doubtless being a natural con-

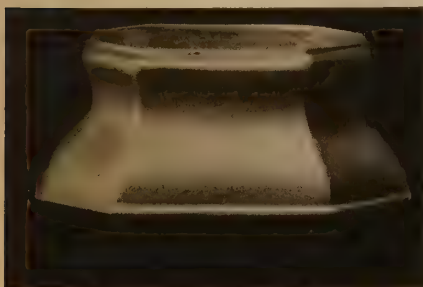
sequence to the fact that until the early seventeenth century the entire household dined in the great hall of the baronial castle, nobles, knights and retainers being seated on benches at various tables.

Hence from the necessity of some distinctive mark to indicate the importance of the various tables, arose the tradition of the salt and as in a set of chessmen the most artistic and beautifully formed piece is the king, so the beautiful works of the silversmith in the form of salt-

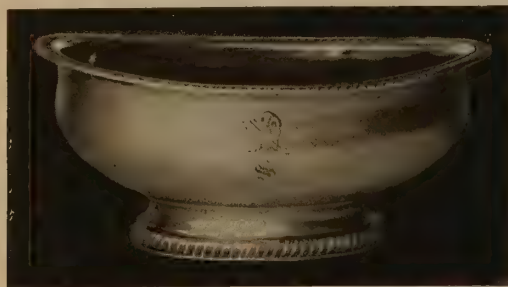


Courtesy of H. E. Hurcomb

A DREDGER OR SALT SHAKER OF THE ELIZABETHAN PERIOD



Courtesy of Howard and Company



Courtesy of the Goldsmiths and Silversmiths Company



THE PLAIN OVAL WITH GADROON MOUNTS INDICATES EVOLUTION FROM THE TRENCHER SALT SHOWN IN THE FIRST ILLUSTRATION. LIGHTER FEET AND DELICATE PIERCED WORK APPEAR LATE IN THE EIGHTEENTH CENTURY



Courtesy of the Norwich Corporation



Courtesy of the Wallace Collection

CYLINDRICAL MASTER SALT MADE BY PETER PETERSON OF NORWICH IN 1568 AND A RECTANGULAR EXAMPLE OF FRENCH ORIGIN DECORATED WITH LIMOGES PLACQUES BY PENICAUD II AND LIMOUSIN OF ABOUT 1560

cellars were placed on the high table, occupied by the lord and his guests in order of precedence to his right and left. To this table the food was brought on the articles of domestic plate in use during the various eras, the standing or master salt being opposite the host to indicate his rank. Doubtless much caviling took place owing to differences of opinion anent precedence, and to one diner who was relegated to a lower table, and at which he expressed umbrage, Ben Jonson refers as "a coxcomb who never drinks below the salt." The inference being that having considered he had been treated with contumely in the acceptance of his status, he refused to drink to the various toasts of the evening, thus indirectly affronting his host.

In the seventeenth century the custom of the nobles and other prominent people dining in the common hall was discontinued, however, and although at first there was no complete segregation of the nobles from their retainers this eventually brought the adoption of the dining-room. And the method employed during the early part of the century will the better serve to illustrate the complete tradition of the salt and its significance. At

this time a room leading from the great hall was apparently used as a dining-room in which as a rule were two tables, one for the head of the house and his noble visitors, the second for the knights. In the hall proper were other tables, usually three, at the first of which were seated the gentlemen below the rank of knights, the second being reserved for gentlemen in waiting and knights' pages, the third being occupied by the retainers and lower servants. In the middle of each table with the exception of that at which the servants sat, a large salt was placed, the size of this article and its style depending upon the importance of the diners. And any priority was expressed by placing this salt near the person to whom the mark of distinction was due.

In addition to the master salt at each table smaller receptacles were placed in different parts of the board, these being known as trencher salts, the name deriving from the fact that each person would help himself by lifting salt on to his trencher with the end of his knife. He would then cut his meat in slices and with his fingers place it in the salt, afterwards lifting it to his mouth in the same manner, for of course forks did not appear

until more recent times. For this reason we find those splendid silver ewers and basins, which in wealthy homes were carried round the dining table by a servant between each course to permit the guests to lave their fingers. And here, too, the strictest etiquette obtained in the procedure, and incidentally in this we have a present day survival in the finger-bowls.

This curious use of the master salt, although generally discontinued many years ago, has been retained at civic banquets and in college halls in England until recent times and many of the finer specimens are in possession of various London companies and in the collections of municipal corporations. One of the earliest is that at All Souls college and which is some eighteen inches high in the form of a bearded man supporting the salt bowl. This particular example is generally referred to as the huntsman salt, owing to the costume of the figure and the fact that a large hunting knife is suspended from the belt. But though dating from the fifteenth century there is considerable doubt as to its being of English origin. In fact while some of the finer decorative work might be

accepted as the work of an English silversmith, there is in the *tout ensemble* of the piece much that would give credence to the suggestion of its originally having been made by Northern European workmen, presumably German.

There is, of course, in the examples which date during the fifteenth and early sixteenth centuries, a distinct Gothic influence traceable in the ornamental motifs, although at the same time many standing salts display characteristics which would tend to indicate that the decoration was evolved by the individual craftsman. An instance of this is the silver gilt hour-glass shaped example in the collection of Corpus Christi college, the delicate floriated designs and scroll work of the pierced sides displaying rather an original artistry than that of an adaption. With the coming of the Renaissance era, however, standing salts commenced to assume even greater splendor and towards the middle of the sixteenth century we find a new type generally known as the pedestal salt. Many of these exhibit similar characteristics to those which appear on later tankards, the body being cylindri-



Courtesy of the Wallace Collection



Courtesy of W. E. Hurcomb

BEARING THE ENGLISH HALL-MARK OF 1578, THE SILVER GILT MASTER SALT DISPLAYS NATIVE CHARACTERISTICS. THE SECOND ILLUSTRATION OF THE SAME PERIOD MANIFESTS DISTINCT CONTINENTAL INFLUENCE

cal on a convex foot, the latter being repeated and reversed to form the support for the salt bowl above which was a detachable cover.

It is among specimens of the sixteenth and early seventeenth centuries that collectors find those splendid examples with the rectangular bodies on which classical figures are magnificently chased, the covers being surmounted by a figure in full relief. And while occasionally an example of these more elaborate styles may be offered it is seldom that a collector succeeds in acquiring one of the tall bell-shaped salts which were in use for a brief period during the latter part of the sixteenth and early in the seventeenth centuries. Varying in height from seven to twelve inches these were made in two or three sections which fitted together but which when separated formed one or two saltcellars. While the top portion, the finial of which was pierced, could be used as a pepper. As a rule these are decorated with low chasing in the form of fruit, quaterfoil and pleasing conventional designs.

That the vogue of this type was brief and examples to-day consequently rare is evidenced by the fact that while they do not appear until the last decade of the sixteenth century, by 1625 they had been replaced by those magnificent works, the steeple salts. These



Courtesy of Cartier, Inc.

THESE SALTS WERE INCLUDED IN THE PLATE OF NAPOLEON

undoubtedly surpass those of all other periods, for although earlier specimens are invariably beautiful they lack the sumptuousness displayed by the salts in use during the Jacobean period. Frequently the more important examples are fitted with two bowls, in some instances one being incorporated in an elaborately decorated entablature supported by four columns, while at the corner of this brackets in the form of caryatids support the secondary bowl

which is covered by a dome surmounted by a tall steeple-like finial.

As the seventeenth century advanced the custom of fitting salts with a movable cover was gradually discontinued, brackets being placed on the rim upon which a table napkin was placed to protect the salt from dust. And it might be mentioned that while these are sometimes mistaken for handles, actually handles for passing the saltcellar are not usually found before 1660 when the trencher salt, shaped like a quaterfoil, was fitted with small projections. In fact before the triangular trencher salt of Charles II very few if any of this type exist and with the coming of these we find that the ceremonial salt gradually falls into desuetude, the last being the octagonal, which was made from about 1640 to 1680. One curious example of the standing pattern



Courtesy of the Goldsmiths and Silversmiths Company

OVAL SALTS WITH FESTOON DECORATION AND BEADED BORDERS IN THE STYLE OF THE BROTHERS ADAM REPLACED THE MASSIVE CIRCULAR TYPE WITH THE GADROON AND LION MASK LEGS OF THE SECOND GEORGIAN REIGN



Courtesy of the Metropolitan Museum of Art

FRENCH SALTS DISPLAY THE SPLENDID ARTISTRY OF THE CRAFTSMEN IN THE REFINED USE OF CLASSICAL FIGURES AND GARLANDS, THESE DESIGNS BEING OUTLINED BY THE GLASS LINERS WHICH ACCOMPANY THESE STYLES

fitted with the brackets in place of the former cover is that known as the Seymour salt in the collection of the London Goldsmiths' company. And although now very rare there also appeared late in the Elizabethan era a curious low salt shaped somewhat like the lower part of a trumpet in the top of which was a shallow well. Apparently no covers were supplied for these and while not of sufficient importance to have been used as standing salts on the high table they doubtless filled this capacity in smaller homes or on lower tables in large halls.

Marking the passage of the old tradition during the Stuart period are the plain salts similar in shape to the hour glass type of the previous century. Somewhat broad in proportion to their height they are usually circular although examples exist which are rectangular, nor does any ornamentation appear to relieve their rather severe lines other than a scroll on the end of the napkin brackets. It was at this time also that cut crystal trencher salts made their appearance, these being the forerunners of the many beautiful styles which were produced in later years. Thus the circular and octagonal trenchers of the first part of the

eighteenth century gave place to the salts on tripod feet of thirty years later. Thence to the late Georgian era we can trace the evolution to those splendid pierced designs with blue glass liners which follow the decorative motifs of cake baskets and other important pieces of plate.

While it might be assumed that the tradition of the salt may have been practised by the early arrivals to this country, there is no trace of standing salts having been made by American silversmiths. At the same time, however, there are, in various collections, many fine examples of the trencher type, following the styles of those from the Old Land, and which were the work of the craftsmen of New York and the New England colonies. And in addition to the silver specimens, these salts were also made of pewter, a metal which during the first days of our history was largely used for domestic utensils. In France the *salieres* were usually fitted with a cover, to which a lock was attached, and this would indicate that considerable importance was attached to this commodity. In other instances French salt-cellars are found in pairs mounted on wheels in a similar manner to the later coasters. Again in Spain an important and ingenious salt was used.



Courtesy of Cartier, Inc.

SIMPLICITY IS THE KEYNOTE OF THE SWEDISH EMPIRE PERIOD

MONASTIC FURNITURE AND ITS CRAFTSMANSHIP

BY HENRY BRANSCOMBE

A STUDY OF GENUINE PIECES OF MEDIAEVAL FURNITURE BRINGS AN APPRECIATION
FOR THE SIMPLE, IF SEVERE PROPORTIONS, IN EARLY MOBILIARY WOODWORK

IN treating with monastic furniture obviously no attempt should be made to extol its decorative qualities, for having been evolved by men whose lives were the acme of simplicity amid surroundings of religious austerity these works represented utilitarian rather than æsthetic considerations. And those who have been privileged to pass through one of the Norman or later Gothic archways and enter into the beautiful pillared cloisters can recall all that sense of stern aloofness which permeates the silence. Nor is it difficult when passing through the rooms to visualize the long-robed monks bending over desks and rough tables diligently adorning and illuminating those mediæval manuscripts which are to-day preserved in our museums and collections.

For the origin of monasticism as for the arts which its devotees brought we must look to the Eastern world, probably the earliest record of cloistered life being that instituted by St. Anthony in Egypt during the fourth century. Thence it gradually spread to Western Europe bringing with it much that advanced the civilization of the various people amid whom the monks settled. And among the many formative arts, which they introduced, that of woodwork is of the most important as later affecting the domestic comfort of the crude homes which then existed. But although the desire for better interiors eventually expressed itself in the improved furniture and decorative woodwork of England few examples of the mobiliary art of pre-Tudor times are preserved other than in sacred edifices and museums. Many of those old seats and tables which were made by the monks or lay brothers for various monasteries were destroyed at different periods of anti-church iconoclasm; others that survived this insensate devastation doubtless decayed from lack of preservation.

One very early chair is that of Dagobert in the Louvre

fashioned in the seventh century by a monk after the design of an ancient classical style, but few such early pieces are now in existence. Occasionally one of the box-like seats, which were reserved for the use of a high dignitary of a monastic order, is brought to light at the dispersal of some old estate, but when it is remembered that benches and rough forms constituted the usual mediæval seats the rarity of the individual chair is explained. Actually the evolution of the present day

chair may be traced to the ecclesiastical choir stall, this being evident from the Gothic characteristics of many of those early specimens which have survived. One example of this is the thirteenth century chair used at the mock trial for the Dunmow flitch of bacon, this chair having been made from the choir stalls belonging to the convent which was in the district when Henry III instituted this peculiar custom which prevails to the present time.

Another monastic chair of the English Middle Ages was that known as the Glastonbury in which considerable skill is evident in the simple method of so constructing the joints that

these could be separated at will. The wood seat was placed on two scissor-shaped trestles, a similar square panel being used for the back. Tenons were cut on the edges of the back and seat which fitted into mortises in the trestles and to two pieces which constituted the arms the latter at one end also being tenoned to the trestle. The tenons, which protruded through the mortises, were then made fast with wooden pegs.

Until Henry VIII dissolved the monasteries in England and thus deprived the woodworking craft of the guiding influence which the monks had exercised in this and many other arts the church employed these able craftsmen who were responsible for many of the splendid pieces which exist to-day. And with the dispersal the furniture hitherto concealed in monasteries and abbeys



Courtesy of William Baumgarten and Company

AN EARLY PRIE-DIEU CHAIR FROM A SPANISH MONASTERY



Courtesy of the American Art Association

IN THE DELICATE TRACERY OF THE GOTHIC PANELS AND THE PERFECT PROPORTIONS OF THEIR CONSTRUCTION, MONASTIC CRAFTSMEN DISPLAYED A TECHNIQUE THAT IS ENTIRELY LACKING IN EARLY SECULAR FURNITURE



Courtesy of Gill and Reigate

EVEN IN THE LESS IMPORTANT PIECES THE GOTHIC ARCH APPEARS, FREQUENTLY AS SUPPORTING BRACKETS, WHICH ARE SPLENDIDLY BALANCED, WHILE THE JOINTING IS EQUAL TO ANY FOUND ON MUCH LATER FURNITURE

found its way into the houses of noblemen becoming that nucleus upon which the fine furniture later was founded.

Our familiarity with more modern machinery possibly causes us to forget the difficulties with which these early cabinet-makers were confronted and which explains the somewhat crude furniture of their time. Even to obtain their planks of wood it was necessary to use the ancient method of riving which consisted of driving the riving iron or "thrower" into the quartered log firmly wedged between two rails. After the iron had been forced into the log as far as possible a handle was placed in the eye or socket and the iron levered over the wrench causing the wood to split along the grain. Gradually the riving iron was worked down the entire length of the log until a rough plank was

procured. The method followed by the old rivers was to split the log parallel to the annular rays which are the concentric rings found in the trunk of a tree. Thus it is

that we find the softer wood of ancient monastery oak doors has frequently decayed while the pattern of the ray has endured and is distinctly observable. The later mediæval sawyer, however, invariably procured his boards by cutting obliquely across the ray at an acute angle after having previously quartered the log, and it is from this method that we have derived the term "quarter cut." One plank was cut straight and between each of the remaining boards a smaller wedge-shaped plank was sawn to allow for a new direct angle for cutting parallel to the other or medullary ray in order to obtain the full beauty of the figures in the wood.



Courtesy of Keller and Funaro

A SACRISTY WHICH IS OF ITALIAN PROVENANCE

Planks obtained by the riving process were afterwards adzed, the loose slivers being thus removed and a more or less flat surface given to the wood and in many of the larger boards on old pieces of furniture the indentations made by this now almost extinct tool may be distinctly felt by moving the tips of the fingers across the surface. This same method was employed by early settlers to this country and many men in the north-west of Canada are still sufficiently expert in this method of smoothing a board as to be able to almost

imitate that produced by a plane. As collectors know, many of the oak pieces which they have procured from old world countries and which at one time were in use in monasteries exhibit similar decoration to that found in damascened metal, the beeswax polish which was applied through the centuries having worn each grain to



Courtesy of Gill and Reigate

BENCHES ARE DECORATED AT THE ENDS ONLY

a brilliancy which is unobtainable by any other means.

It has been remarked that no monasteries exhibit any form of panelling to the walls, but this was probably due to the fact that the stone walls are usually interrupted by pillars and corbels for archings, although in later years tapestries and arras were adapted as a medium to overcome the bare interiors. At the same time wood panelling was known as early as the fifteenth century, this being demonstrated by the screens and chests which were then in use. Further in

many of the finer examples of chests or huches of this time styles and rails are found mortised and tenoned, these being rebated or grooved to allow for the panel to be held securely in position. And it was these chests which constituted the most important pieces of furniture equally in the secular home as in the monastery from



Courtesy of Gill and Reigate

LATER SMALL TABLES ARE FITTED WITH DRAWERS AND VERTICAL TURNED LEGS WITH UNDERSTRETCHERS. THE CARVING THEN WAS APPLIED TO THE DRAWER FRONTS AND CONTINUED AROUND THE FRAME OF THE TABLE

early times, although the work of the thirteenth century arkwrights or huchers, as the makers of these pieces were known, was somewhat crude. Many of the fronts of these earlier chests are one piece of oak frequently three feet wide, the surface of which is crudely adzed and the board tenoned into massive styles nor is there any form of decoration other than an occasional cuspidal carving at the foot of the stile. But even two centuries later huchers were regarded as much less competent craftsmen than those who were employed in the finer panel work of screens and other important pieces. The coffers of this period are usually distinguishable by the curious pin hinges which are found on the lids, but which are seldom seen on those of the subsequent century when the heavy wrought iron clamp hinges were adopted.

Gradually the former planks on trestles used as tables were replaced by those with four or more legs, some being constructed with end supports and a row of turned legs at intervals under the length of the board in the centre, while the box-like seats with arms disappeared to be replaced by chairs with turned legs and understretchers. These improvements undoubtedly originated from other more advanced countries being brought to the ecclesiastical establishments by prelates

and those dignitaries who visited other monasteries. And among those countries Spain and Italy probably contributed largely to the improvements which became manifest in the monastic furniture. It should be observed, however, that while oak is the traditional wood in English monasteries walnut invariably appears in those of the Peninsula. Nor are there finer tables than those found both in monastic buildings and in homes in Spain for while in earlier times *mesas* or tables were largely used in churches and affiliated orders many have of later years been acquired for use in private houses throughout that country.

Reminiscent in name only of this simple furniture and more particularly of the *fraileros* or monk's chair, is that hybrid evolution which was foisted upon modern householders in this country under the guise of "mission" oak. This derived its name from the furniture introduced by the Spanish missionaries from Mexico, whence the monks who came to this continent gradually traveled to California. Here these men after training the Indians as joiners and chairmakers reproduced the styles familiar to them in their native monasteries, and while the chairs of the original missions followed the same lines as the *fraileros*, little similarity exists between these and the cheap constructions of the mission vogue.



Courtesy of Gill and Reigate

LOW TABLES WHICH WERE USED IN MONASTERIES WERE SEVERELY PLAIN, THE ONLY FORM OF EMBELLISHMENT BEING IN THE APPLICATION OF GOTHIC CURVES AND IN THE USE OF SIMPLE SHAPED LEGS AND FEET



Courtesy of P. W. French and Company

FOLDING AND OTHER FORMS OF COLLAPSIBLE CHAIRS WERE MADE BY THE MONKS AND FROM THE TYPE ILLUSTRATED HAS BEEN EVOLVED THAT METHOD OF FOLDING A SEAT, WHICH IS STILL IN USE AT THE PRESENT TIME

Although Spain undoubtedly derived much benefit from the higher culture of the Moors, these Eastern people do not seem to have largely influenced the mobiliary art in that country, there being many evidences of the more important pieces having been the work of monks and which the monasteries disposed of at various times. These are usually those solidly constructed examples which exhibit the ecclesiastical origin in the tracery and other Gothic motifs, this form of decoration being more frequently applied on monastic furniture in the Middle Ages. Nor is there any country where the carving on the fronts of coffers displays finer workmanship than those found in the monasteries of Spain, while the now rare original *fraileros* manifest in their construction both simple beauty and considerable ingenuity.

This ingenuity is only found in those very old examples which are so constructed that they may be taken apart and thus accompany the owner, when traveling. Across the top of the backs of these old chairs an iron brace is hooked and by removing this and releasing the front

understretcher from the mortises in which it is held by pins, the chair may be laid flat for transporting. A distinctive characteristic of the original *fraileros* is the leather which is used for the back and seat. Decorated with curious geometrical designs this is fastened to the wood by brass and iron nails, the latter of course being hand made. These chairs like all Spanish monastic furniture of that time were of walnut which was never supplanted until the more rare woods were brought from the colonies of the old Empire. The monks in Spain seem to have developed collapsible furniture to a considerable degree, for in addition to the *fraileros*, which take apart, bancos or benches as well as tables were similarly made.

Legs of benches were hinged and supported with removable iron braces, and by removing this brace the legs could be folded under while the back, which was also hinged, could be laid flat on the seat. On some of the examples particularly fine workmanship is displayed in the hinges, while frequently the backs are ornamented with the escutcheon of the monastery from which it

originated. Rarely, however, are the benches carved. The only decorative work appearing in connection with the woodwork is the row of small arches supported by spindles, which is often found on old Spanish chairs, on which, too, carving is sometimes found on the arm ends in the form of volute scrolls or flutings. It is the tables, however, that display the greatest mechanical inventiveness. A wide dovetail was cut across the entire width of the underside of the thick walnut top into which a transverse piece was carefully fitted and finished at the ends flush with the edges of the table. To this cross piece the legs were either hinged or fastened by mortising, the table top being held firmly in place by two thumb screws. The adoption of this inserted billet therefore allowed for a collapsible table either by folding the legs, or in the case where these were not hinged, by removing the thumb screws and sliding the top from the frame which held the legs.

Some of the larger specimens of these Spanish refectory tables are twenty feet long and four feet wide and occasionally the tops are constructed of one solid piece, nor can one see so magnificent a piece of timber without picturing the majestic proportions of the tree from which it was taken. On no occasion did the old monks either mould the edges or carve these tables, although it must be admitted that native vandals of recent years have decorated both the original square edges as well as the entire tops, destroying the former simple charm and the wonderful patina which is found on old walnut. There is little doubt but that the furniture in Spanish monasteries displays considerably finer craftsmanship than that found in England. Nor is the furniture entirely free from Moorish influences, an example of this being seen in the arches which appear on the flanges of the small tables with turned and carved legs, with plain understretchers.

Panelling such as appears on doors and shutters of Spanish monasteries was of course not found on those of

England, where the dissolution took place long before the monks could have acquired similar skill in woodcraft. In the rounded Norman arched gateway or the later pointed Gothic style of the latter country, the doors were massive plain oaken structures studded with nails and hung on massive hinges, the creak of which seemed to offer but a churlish welcome to those who sought to enter the quiet gloom of these cloistered dwellings. At the same time we have in England, in that form of panelling known as "linenfold" an evidence of the inspirations which the craftsmen drew from the Church, this attractive style having been evolved by the monastic carver from the folds of the chalice veil.

And the probability is that this appeared toward the end of the Gothic period in both the architecture as well as the furniture of France and Flanders, whence it later found its way to and attained considerable popularity in Great Britain.

Another similar form was the "parchemin" which derives from the old parchment scrolls upon which the cowed and skirted brothers would toil and from which much of the earlier history has been ascertained. These scrolls being familiar objects in the Scriptorium of the abbeys doubtless offered a decorative motif to the monks, who eventually adopted the graceful curves in the carving of



Courtesy of Gill and Reigate

THE ARMS OF STALLS EXHIBIT MORE MASSIVE CARVING

woodwork. And while there is an undoubted resemblance between the parchemin and the linenfold the former may be easily distinguished from the fact that the winding rod was invariably shown with the scroll in the carving. Unfortunately many fine examples of this architectural woodwork as well as a large number of pieces of Gothic furniture have become decayed owing to the wood not being treated with a protecting coat of oil and wax and thus exposing the fibres of the wood to the atmosphere. And this lack of preservation is particularly noticeable in early coffers, which although lacking the fine workmanship of later specimens are of interest as perfect examples of the earlier forms of construction.



A DESIGN IN TRANSLUCENT ENAMEL ON A BEAKER PAINTED BY JOHANN SCHAPER, NUREMBERG, 1665

THE MÜHSAM COLLECTION OF GLASS: PART II

BY HELEN COMSTOCK

CONSISTING OF THE GOTHIC COLORED GLASS, RENAISSANCE OPAQUE
ENAMELED GLASS AND LATER EXAMPLES OF TRANSLUCENT ENAMELING

THE second part of the Mühsam collection of glass was formed since 1914 and the specimens it includes are consequently not in the catalogue which Dr. Robert Schmidt, director of the Museum of Arts and Crafts at Frankfurt, prepared in that year. The acquisitions forming the second group are about equal to the first, which brings the number of examples in the total collection up to seven hundred and fifty. The newly formed section consists chiefly of older glass than Part I, although it also augments certain fields there represented, such as the engraved and cut glass of Holland and Germany of the seventeenth and early eighteenth century, the ruby glass of Potsdam and the "inserted gold"



ROEMER WITH AN ENAMELED BOWL AND GOTHIC STEM, DATED 1608

glass of Bohemia.

The older glass, forming Part II, consists of the Gothic "waldglas" and the enameled beakers of the Renaissance. These are reproduced here and included with them are certain later examples of enamel painting which, although included in Dr. Schmidt's catalogue, are presented because of their obvious relationship to the earlier forms of this kind of decoration. Such is the very rare glass by the greatest of enamel painters, Johann Schaper, who worked in Nuremberg in the middle seventeenth century, and the glasses of the early nineteenth century craftsmen, Sigismund Mohn, his son Samuel Gottlieb, Carl von Scheidt and Anton Kothgasser. The collector, who lives in



THE LOW BOWLS AT THE TOP ARE KNOWN AS "MAIGELEIN" AND THE BEAKER BETWEEN THEM ONCE CONTAINED THE RELICS OF THE SAINT; IT STILL HAS ITS RED WAX SEAL. LOWER ROW SHOWS "KRAUTSTRUNK" DECORATION

Berlin, has been able to round out his collection and to establish hitherto unrepresented sections in the development of glass decoration by the presence in the auction markets of Berlin and Munich of certain important collections of glass, such as the Schoeller collection of Vienna, the collection of Count Bochohltz of Eltville, Germany, which contained a number of especially fine examples of the early enameled drinking glass, known as *humpen* or *willkomm*, the De Ridder collection of Frankfort, of M. Seligmann of Cologne, Von Kaufmann of Berlin, Count Pückler of Neiderweisstritz and Dr. H. Modern and Dr. M. Strauss of Vienna.

A reverence for old glass belongs both to the craftsman and the collector, and the fact that there is a growing interest in the history of the art of glass decoration has been made evident by two very handsome books published within the last year on the subject of old

English engraved glasses; these are *Old English Glass* by Francis Buckley and *Rare English Glasses of the Seventeenth and Eighteenth Centuries* by Joseph Bles. The glass represented compares in style, although it is a little later in period, with the German and Dutch glasses which were reproduced in the article on the Mühsam collection in *International Studio* for December. The glass cutters and engravers of England never attained the fluent ease that is expended on the Silesian and Bohemian goblets nor do they offer anything to compare with the delicate stippling of the Dutch masters, Greenwood and Wolff. For this reason a collection such as the present one is worthy of the most careful analysis on the part of similar collectors.

Glass was made in the vicinity of Cologne in Roman times and many objects of glass, particularly long-necked bottles, have been unearthed there. It is interest-

ing to find that when, in the Middle Ages, glass was again made in western Germany the type of decoration which became typical of Gothic glass, that of knobs or prunts, perpetuates a style that appeared in Roman days. A great deal of Gothic glass was made in Hesse in western Germany, which is also in this same general region. While the glass makers of Germany were acquainted with the ware of Italy they were not able to depend upon the literature on the subject that had grown up in the south because the ingredients mentioned in the treatises of Italian workmen did not exist in Germany. For this reason the art as it was practiced in Germany remained an independent one. Her workers preserved an oral tradition and there is no literature on the subject in Germany contemporary with this early production. While there was necessarily a certain amount of interchange between Venice and the north, and German forms, like the huge covered beaker reproduced here, appear in Venetian glass, there was not so great an evidence of Italian influence on German glass as might have been expected between two such close neighbors. An exception is to be found in the tall cylindrical enameled glasses of the *humpen* or *willkomm* type which are later to be especially mentioned. These were exported in numbers from Venice into Germany from 1530 to 1560, but native German artists began to dupli-

cate them and it was not long before the demand was supplied at home.

Venetian ware of a typically Venetian type was exported over Europe, but Venetians working in other countries were not sufficient in number to put a strong Italian impress on the type of glass manufactured there. This was because of the severe penalties pronounced upon workmen who left Italy without permission of the state. On October 27, 1547, the Great Council of Venice wrote the following as the twenty-sixth article in the Inquisition of the State: "If a workman transport his art into a foreign country to the injury of the republic a message shall be sent to him to return; if he does not obey, the persons most nearly related to him shall be put into prison. If notwithstanding the imprisonment of his relatives he persists in remaining abroad, an emissary shall be commissioned to put him to death." (Daru, *Histoire de la republique de Venice*, Tome VI, page 402.) Daru found in a document deposited in the archives of foreign affairs a record of the extreme penalty being inflicted on two Venetian workmen who were in the employ of the Emperor Leopold.

There were, however, licensed Italian workers in the Netherlands and of course there were a few, not licensed, who were successful in defying their government by remaining in France and Germany without harm. But



THE GREEN OF THESE GLASSES CAUSED THE WARE TO BE CALLED "WALDGLAS" FOR ITS WOOD-GREEN TONES; THE ONE AT THE RIGHT, AN EARLY SIXTEENTH CENTURY PIECE, HAS AN UNUSUAL ROW OF THORN-LIKE BOSSES AT TOP

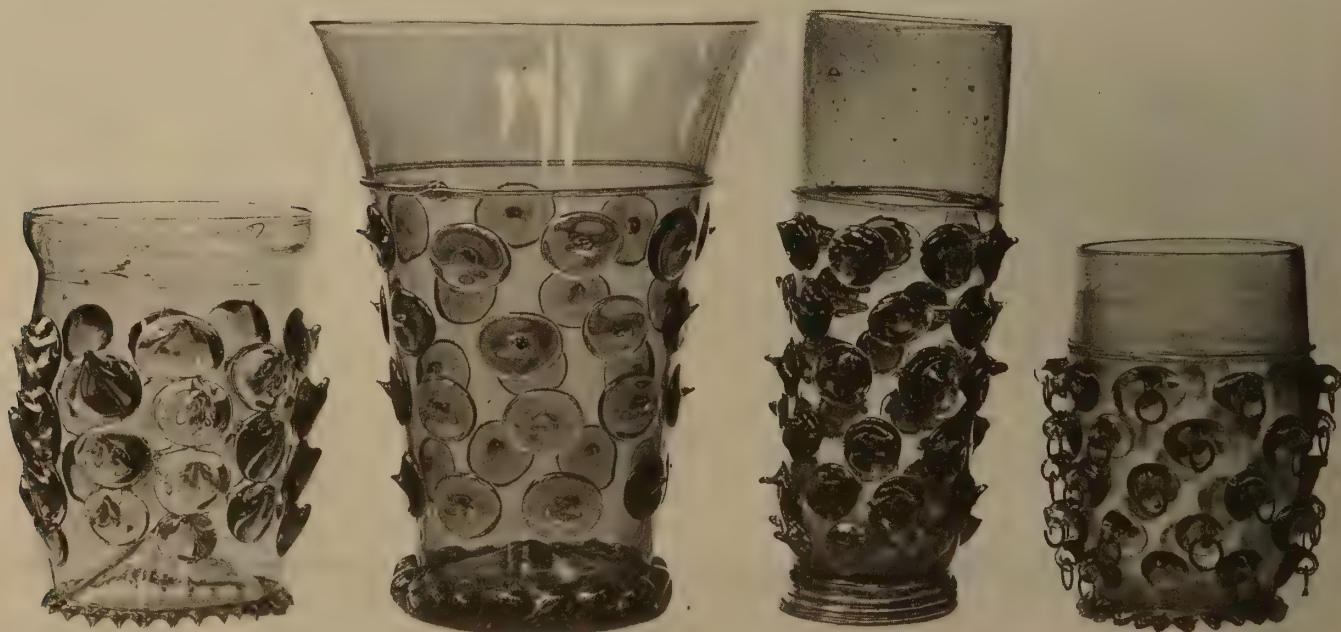
the contact that would have grown up without this restraint was never realized and the two arts retained their independence. Germany never developed the remarkable spun or twisted glass of Venice. The essential difference between them is that Venice devised ornament by working with the glass itself, while the German method was to apply ornament in some external form. The earliest German glass, however, resembles the Italian in representing the art of the glass maker as compared with the glass decorator. The early Gothic drinking glasses are ornamented with prunts or strings of glass, or have diagonal grooves in the sides, and are set upon a scalloped foot, or otherwise show some consideration for ornament within its own form.

The early Gothic drinking glasses are generally of a clear green, varying in tone from a pale gray-green to a deep bottle green. This color suggested the term "*wald-glas*," because of their leaf-green tone. Other glass was gray or brown and some of the green glass had beautiful tints of blue. The coloring was not the result of intention but of necessity, for the secret of making colorless glass had not been discovered. This process was reserved for the sixteenth century to perfect.

The early examples, dating from the fourteenth century, are the *maigelein*, a small, low bowl, and the *krautstrunk* forms whose ornament of large knobs of glass on a heavy stem resemble a denuded cabbage stalk. These prunts, sometimes large and flat, sometimes drawn to a point, not only served a decorative purpose by creating a play of light and deepening certain tones, but also kept the glass steady in case the drinker's hand became uncertain. These prunts survived through several centuries, adhering to the stems of the large

goblets whose bowls made concessions to later style by taking to themselves enamel or engraved decoration. They finally became quite small and looked like bunches of grapes attached to the stem. The date of some of the earliest glass is established in an interesting fashion. Glasses, which evidently must have been held in great esteem to be so used, were made receptacles for the relics of saints, were sealed with wax and kept on the altars of the churches. There is one of light green glass in the Mühsam collection which is reproduced which is sealed with red wax stamped with the coat of arms of a bishop and the inscription *GEORGIVS SIGISMVNDVS EPISCO. HELIOP.* It was made about 1500 in Germany. Some of the beakers so sealed go back to the fourteenth century.

One of the tall cylindrical Gothic glasses of the collection has above the rows of prunts a wreath of bosses drawn out like thorns and another has a long thorn drawn out on the inside of the glass in the center of each prunt. Still another, which represents a popular type, had a little silver ring attached to each prunt. These tinkled against the side of the glass and were valuable in attracting the servant's attention when the glass was empty. There was also the *passglas* which had threads of glass around the outside at intervals to mark the amount for each drinker as it went from hand to hand. These divisions not only insured a quality of consumption but also gave an opportunity for betting on the drinker's ability to take just so much at a single swallow. These served the same purpose as the English peg tankards in which small pegs inside made similar demarcations. The invention was an old one; in England it must have dated from the time of the Conquest. The Canons of Archbishop Anselm in 1102 forbid priests "to drink to pegs."



THESE ARE GOTHIC FORMS HAVING THE TYPICAL DECORATION OF KNOBS OR PRUNTS; THE SECOND FROM THE RIGHT IS EXCEPTIONAL IN HAVING POINTS DRAWN OUT FROM THE CENTER OF EACH PRUNT ON THE INSIDE OF THE GLASS



THIS GROUP INCLUDES ONE OF THE POPULAR GROTESQUE FORMS IN THE SECOND GLASS FROM THE RIGHT, WHILE THE SECOND FROM THE LEFT IS A "PASSGLAS," WITH THREADS MARKING THE AMOUNT FOR EACH DRINKER TO CONSUME

Many of the paintings of the Flemish primitives show glasses of the Gothic type. A *maigelein* is seen in a fifteenth century *Communion* painted by the Master of the Lyversburg Passion, now in Cologne, and the same little bowl appears in several paintings by Dirk Bouts. The *krautstrunk* also appears in the work of Bouts and various fifteenth century painters, while in the sixteenth century the pruned glass is found in the woodcuts of Dürer and the little Nuremberg masters. Dürer and Holbein also recorded a larger form which was destined to become the most popular of all drinking glasses after the beginning of the fifteenth century. This was the *roemer*, a large bowled goblet on a heavy stem, of which the one on the first page of this article is typical in shape, although the enameled decoration of the bowl is a later method of decoration.

Dr. Schmidt, the author of the catalogue of the collection, is also the author of *Das Glas*, which contains some interesting reference to paintings, documents and literature in connection with glass. He remarks that the *roemer* appears in the *Communion* of Pieter Coucke von Alost (1502-1550) in Brussels. It is mentioned in documents and bills of the sixteenth century and seventeenth century and appears in the still life paintings of De Heem, Kalf and Aelst. It was known in England and there are some designs made by John Greene from 1667 to 1672, which he sent to Venice to have executed. The word itself is thought to be of Rhenish-Dutch origin from *roemen*, to boast. Its logical development from some of the earlier forms is quite clear. The beaker with

a slight lip, heavy stem and small foot was gradually transformed and the lip became a capacious bowl, the stem became higher and the foot grew to provide adequate support. In time the stem became smaller, and the foot grew high and had a greater spread, but this form, though more graceful in line, is simply a refinement which grew naturally out of repetition; it lost some of its sturdy quality and is not so interesting. Many of the *roemers* originally had covers but few of these have survived.

A very interesting piece of evidence of the influence of the German Gothic forms on Venetian glass is to be seen in the big beaker with the cover, reproduced here, which was made in Venice about 1500. While the prunts are not treated in the German manner, in which they were placed in close formation, the knobs which adorn the sides, cover and foot of this great beaker are undoubtedly of that origin. They are separated on the cover and sides by ribbons of glass which create a flowing design more in accord with the temper of Italian decoration. The prunts on the sides are of dark blue and the thread which is laid around them is green with a blue edge. The cover is domed and has a ribbed gilt knob and there are other traces of gilding. The prunts on the cover are of golden brown and blue. This very interesting hybrid was formerly in the collection of Albert von Oppenheim of Cologne and was purchased for the Mühsam collection at auction in Berlin in 1917.

The Gothic glasses also included many fantastic shapes which are an expression of that fancy for the grotesque



THIS LARGE COVERED BEAKER WHICH WAS MADE IN VENICE ABOUT 1500 SHOWS THE INFLUENCE OF THE GERMAN GOTHIC FORMS WITH THEIR PRUNTED DECORATION ON ITALIAN GLASS; THIS IS OF GREEN, BROWN AND BLUE GLASS

which runs all through Gothic art. Weird animal forms and other shapes in which the motif bears only a slight relation to nature were made in great numbers. There is one reproduced here with a cluster of twisted stems resembling elephant trunks. This glass, which was made

in Cologne in the sixteenth century, consists of three hollow globes which rise on a broad round foot. Eight curved tubes descend from the central globe to the lower one with the mouthpiece alternately above or below the center of the middle globe. Berry-like bosses are applied to these

trunks. Some of these glasses, besides being grotesque in form, were so constructed as to puzzle the drinker. The *angster* had entwined tubes on the interior which were so arranged as to send the contents of the glass into the face of the drinker if he were not initiated into the art of using it. The glass with a rounded foot, impossible to put in a standing position, is a form which goes back to the earliest days and has appeared as the favorite of many a noble or prince who wished his guests to empty their glasses to the bottom. The form was no doubt at first the result of a lack of technical skill, but it was preserved for its interesting possibilities. It has been suggested that the modern word "tumbler" may go back to an early form that refused to stand upright.

The *roemer* of the first page stands midway between the Gothic glass and the Renaissance in that it combines a Gothic shape with a Renaissance decoration of enamel. The typical shape of the enameled glass was not the *roemer* but a tall cylindrical glass, sometimes widening toward the mouth, known as a *humpen* or *willkomm*. The first enameled glasses that were used in Germany were made in Venice for the German nobility. They were exported from 1530 to 1560, but by 1548 the Germans themselves began to make them and after that the native artists were able to supply the demand. The first of these glasses are ornamented with armorial bearings, but as the people of the lower ranks were able to afford them their own taste dictated a great variety of

ornament. Long after the aristocratic choice had forsaken the enameled glass for the fine engraved and cut glasses that appeared in the seventeenth century the enameled *humpen* continued popular with the people and there was a revival of interest in them so late as 1870 and 1880. These glasses are painted in opaque coloring by cold process.

The form most popular for enamel decoration was, as has been said, a tall glass of cylindrical shape, the *humpen*, which was generally over ten inches in height and sometimes reached the height of twenty. The name *willkomm* was sometimes given them and they were literally glasses of welcome given to the traveler on his arrival. In this case the drinker was supposed to empty the glass alone but at dinners they were passed from hand to hand. In many old town halls and castles the *willkomm* is to be found today. In English books on glass they are sometimes called *wiederkehrs* and the French call them *vidrecomes*. The most popular was the *Reichsadler humpen*, which bore the two-headed eagle and the arms of the Holy Roman Empire. One of these, with the crucified Christ on the breast of the eagle and a brazen serpent on the reverse of the glass, is reproduced. It was made in Bohemia and is dated 1587. This glass was in the collection of Count Bochoholz. The shields on the pinions of the eagle are forty-eight in number and above is the inscription, DAS HEILIGE ROEMISCHE REICH MIT SAMPT SEINEN GLIEDERN, The Holy Roman Empire and



ENAMELED RENAISSANCE GLASSES WERE FIRST EXPORTED FROM ITALY, BUT WERE MADE IN GERMANY AFTER 1548. THESE FORMS ARE CALLED "HUMPEN" AND THE ONE AT THE RIGHT SHOWS THE EAGLE OF THE HOLY ROMAN EMPIRE



ENAMELED "HUMPEN" OF THE LATE SIXTEENTH CENTURY, ALSO CALLED "WILLKOMM" AS THEY WERE LITERALLY GLASSES OF WELCOME PRESENTED TO THE TRAVELER AND ARE STILL SEEN IN SOME TOWN HALLS AND CASTLES

all of its members. In later examples of this glass the figure of Christ is replaced by the insignia of the Empire. This design was not created by the glass painters but was adopted from contemporary woodcuts. It is seen, for instance, in Hartmann Schedel's *Weltchronik*, published in Nuremberg in 1493.

Another design which was popular with the people and referred to the Empire is also included in the Mühsam collection and like the former had its origin in a woodcut. It shows the Emperor seated with the Electors of Trier, Cologne and Mayence on his right hand and of Bohemia, Pfalz, Saxony, and Brandenburg on his left. Underneath is a poem to them which varies a little in text and dialect in different examples. The original woodcut is by Hans Vogel and a print of it is in the Berlin *Kupferstichkabinett*.

As the lower classes appropriated the enameled *humpen* for their own, they naturally made innovations in the way of decoration. Glasses showing the four classes of men (priest, soldier, peasant, and noble), the ages of man, incidents from the Bible, emblems of the trades, and family portraits appear. The glass showing what corresponds to Shakespeare's seven ages of man was a favorite in Bohemia and there is one reproduced which was made there about 1600. The German version accounts for him up to his hundredth year, which gives

some idea of the popular conception of longevity.

Family portrait groups were also well liked and it was the custom to include the whole family; in case one of them was deceased his portrait would also be included, in the spirit of Wordsworth's *We Are Seven*, but such a one would be distinguished from the rest by having a red cross over his head. There is a glass in the Mühsam collection showing the Ungar family, painted in Franconia in 1633, showing Salomon Ungar and his three sons at the left and his wife and two daughters at the right.

A *willkomm* with the four classes of men shows a priest with the inscription, *ORO PRO VOBIS*, a warrior in armor with *PUGNO PRO VOBIS*, the peasant with his flail and *LABORO PRO VOBIS*, and the nobleman in a cloak with *VOS OMNES DEVOVE*. It is dated 1612, was made in Bohemia, and was formerly in the collection of Count Pückler of Niederweisstritz.

One of the more aristocratic types of enameled *humpen* has the arms of Schwarzburg and was painted in Thuringia in 1699. The monogram C W in yellow surmounted by a prince's crown refers to Christian Wilhelm von Schwarzburg-Sondershausen, who reigned from 1670 to 1721. He acquired Sondershausen in 1681 and was raised to the dignity of a Prince of the Holy Roman Empire in 1697.

Typical of the guild life of the time is a *humpen*

decorated with a pictorial account of the trade of the cooper, made in Bohemia in 1608. One of the examples illustrated has a picture of Lot and his daughters and the one reproduced on the same plate showing Sampson and the lion has, somewhat strangely, an Annunciation on the other side. The glass with the crest, showing a Moor and an arrow, is in the Venetian manner and was perhaps painted in Italy. It comes from the Von Ostermann collection of Darmstadt. Most of these glasses have a gold scale border which is burned in on the surface. Dots of white and color are on the scales and if the scales are not used these dots alone fill the function of a border.

The big *roemer* on the first page with the enameled bowl and pruned stem was painted in the Rhineland in 1608. It is of a rich green color and the well rounded bowl is painted in gold and red in a design of tendrils, pomegranates, and blossoms. It is one of the few glasses on which a figure subject has not been presented. The general exception to the figure subject is the eagle of the Empire or the arms of some particular house. Here we have a design of typical Renaissance architectural ornament. This glass, with its Gothic form, combines a strange mixture of delicacy and sturdiness. It was once in the Bochholtz collection in Eltville.

Contemporary life supplied a variety of hunting scenes for the painter of these glasses, and these, for all their crudity, have a great deal of vitality and spirit. Their interest in landscape naturally suggests a comparison with the work of the landscape painters but the two have little in common; the limitations of the enamel painter established certain problems which kept his work in a little separate province of its own. The glass decorator, it is true, was an artisan rather than an artist but, like many artisans of the Renaissance, was capable of genuine creativeness and was so susceptible to the interests of contemporary life that what they have left for us is full of originality.

The enamelers are unknown by name, as is to be expected in a field dominated by artisans. There was one enamel painter, however, who inaugurated a new proc-

ess and so excelled in it as to place his work in a different class from the rest. This was Johann Schaper and the method that he practiced and by which he attained such fame for himself was that of translucent enamel painting. The colors were fired on the surface in distinction to the opaque enamel which was done by cold

process. Schaper was born near Hamburg and lived in Nuremberg from 1660 until his death in 1669. His glasses have so delicate a design that at a distance there seems to be merely a slight haziness on the surface. When held to the light the clouded surface is resolved into the most definite and intricate of paintings, generally showing a hunting scene, richly wooded hills, castles and ruins and frequently there is the coat of arms of the family for whom it was made. The design from one of his beakers is reproduced at the head of this article. It bears his signature and was painted in 1665. The arms are those of the patrician family of Amman of Augsburg. Schaper worked in grisaille, brown camaïeu and sometimes in polychrome. He was a person of unusual attainments in many respects for he is said to have prepared for his work, which required unusual accuracy and lightness of touch, by first drinking so much that an average person would have been incapacitated for any kind of work whatever. While many men of genius have paid similar homage to Bacchus their art was not one which required such control of line, so clear an eye or so steady a hand. Whether Schaper did better or worse because of this unusual custom it is impossible to tell, but it is quite evident that he did exceedingly well. His glasses in monochrome frequently had touches of

color, but the general effect is of black or brown. There is a second glass in the Müsham collection which was purchased during 1926 and is probably the work of Schaper although it is not signed. It has a landscape subject, with a wood, castles and a huntsman chasing a wild boar. Schaper glasses are exceedingly rare. The largest group known by him consists of ten which are to be seen in the Schloss Museum in Berlin.



SOUTH GERMAN, SOON AFTER 1600

Schaper had a certain number of imitators but there were two reasons why his art passed with him. In the first place it required the highest technical as well as artistic skill and there were only a few who had the natural ability which it demanded. Furthermore, during the late seventeenth century, cut and engraved glass was the choice of the aristocracy and glasses of this character were necessarily a great luxury and the maker of them was dependent on the amount of patronage he could command from persons of wealth and position. There was consequently little incentive for an apprentice to elect an art which was both difficult and seemed to promise no future.

Schaper's technique was revived with great success in the early nineteenth century by a group of artists working in Dresden, Berlin and Vienna. They used his technique but did not imitate his subjects. Instead their festoons of flowers and the use of the silhouette fitted them admirably into interiors dominated by the style of the Biedermeier period. The first of the group was Sigismund Mohn, who was born at Weissenfels in 1760 and worked in Dresden. He began as a painter of porcelain but soon transferred his attention to glass. The type of glass which was then in favor was the shape of our modern tumbler, a shape which does not have so much distinction as the goblet on a high stem, or so much originality as the ancient *roemer*. The shape, however, by its very simplicity, did not put any difficulties in the path of the decorator and glasses were made very charming with borders of flowers, medallions, and garlands which give to them, as to all the ornament of the period,

a slightly sophisticated simplicity. Sigismund Mohn first painted portraits on tumblers in natural colors but after 1807 he preferred the silhouette. In the group of three by him, shown at the end of this article, the silhouette on the one at the left is shown against an etched background of silvery yellow of which he was very fond. The glass at the right has a silhouette of General von Bülow, who fought against Napoleon.

Sigismund Mohn's son, Samuel Gottlieb, was born in 1789 and continued the same work as his father. He also painted glass for windows. The windows of the famous castle of Laxenburg are by him. His most popular glasses were decorated with views of Dresden and Vienna. Carl von Scheidt painted similar glasses of his native city, Berlin. His earliest glasses are dated 1812. His work has not quite the delicacy and refinement of the glasses by the two Mohns. Three tumblers by him are in the Mühsam collection. Anton Kothgasser was another member of this group. He was born in Vienna in 1769 and his subjects are chiefly Viennese. Like Samuel Mohn he painted glass for windows and executed the great windows for the cathedral at Turin. One of his glasses in the Mühsam collection is interesting in having a moonlight scene. The recent additions to the collection have included a number by the Mohns, Von Scheidt, and Kothgasser.

This group, which does not extend beyond 1825, marks the boundary of the collection, for later productions have not seemed worthy of being placed beside those of earlier periods. The collection in its entirety represents art of more than five hundred years.



THREE GLASSES BY SIGISMUND MOHN WHO WORKED IN THE EARLY NINETEENTH CENTURY. HE AND HIS SON AND VON SCHEIDT AND KOTHGASSER REVIVED TRANSLUCENT ENAMEL PAINTING PERFECTED BY JOHANN SCHAPER



Courtesy of Victor Frisch

MADONNA AND CHILD, BY GIOVANNI DEL BIONDO

Giovanni del Biondo, who worked in Florence in the second half of the fourteenth century, was a follower of Andrea and Nardo di Cione. He is represented by an "Annunciation" in the museum at Prato and by an altarpiece in the Rinuccini chapel in Santa Croce

ANDREW O'CONNOR AND HIS SCULPTURE

BY GUY PÈNE DU BOIS

THE WORK OF THIS AMERICAN SCULPTOR LIVING IN FRANCE IS DESCRIBED AND ANALYZED AGAINST A BACKGROUND OF BIOGRAPHICAL NOTES

ANDREW O'CONNOR, American sculptor living in France, is living in a situation which, at the outset, demands some explanation. The background could contribute or detract something from his stature. It is essential, in any case, that the man be placed and that, because of conditions in France, a contrast be made between disillusion and faith; between, if such generalities are not too flimsy, old age and youth. Faith, for the sake of this argument, is a quality upheld by the vigor or, in sophistry, the blindness of youth. It is one of O'Connor's attributes. The man can smile a great deal but in his work, on the question of belief, he has never to do battle against a destructive sense of humor. This sense of humor or of the ridiculous rooted in that sense of the vanity of all things, which is quickened by defeat, prevails in a, for practical purposes, much too sophisticated France.

And, while bearing in mind the battle between the man and his environment it must also be remembered that O'Connor has lived the greater part of his artistic life in Europe and that he belongs, in reality, to the Beaux Arts tradition. This despite the ponderable individual contribution which he has made to that school of craftsmanship. No artist and no man can possibly be denuded of parentage. There is very little in O'Connor's manner of that want of precise knowledge or employment of a known code which, with the general run of American sculptors, produces and has produced, so much that is tentative or timid, so much that is ineffectual and scared. But on this score more may be written later.

O'Connor showed at the Spring Salon two big works

which have contributed much to the idea of writing this article. This Salon, the old one, is the only really official exhibition in Paris. Its fame is greater than that of any other exhibition in the world. This fame is built upon the formal and traditional character of the craftsmanship which it displays on a pure question, in other words, of proper academic rhetoric. Its dictates in the

past have been followed by academies the world over. This perfectly obvious fact is stated for no other reason than that it is no longer true. Technical expertness, so largely a question of patient application, at this year's show, was only evident in O'Connor's contributions to it.

Perhaps any man convinced of anything would have seemed a giant in this exhibition. But do not think that this is said in detraction of the proportions taken on here by O'Connor. There is enough force in the man to permit his standing firmly in all competitions. There is enough force in the man to permit his riding through rhetoric without risking the loss of that all precious artistic virtue called personality. He is a

young man at fifty-odd. The very much younger exhibitors, younger in actual years, at this show, seemed to have already worn out all enthusiasm, shredded the fabric of faith.

The war? But this solution is too easy. We could begin farther back with Anatole France who while he had perfected a technical edifice in which there was erudition, grace and nimbleness could use it only for destruction. This is as true of Remi de Gourmant as it is of that terrific amateur analyst Marcel Proust. Disillusion or sophistry began before the war in France.



EQUESTRIAN FIGURE OF LAFAYETTE IN BALTIMORE

But it had not at that time touched technical matters. There were still fine *maitres d'hotel* in the big restaurants, *genres d'armes* with airs of generals, painters owning the craftsmen resources of a Veronese, like Jean Paul Laurens; cochers and chauffeurs who considered the manner in which they cracked a whip or tooted a horn. These are all tainted. The best looking major domos are recruited from English ranks. The Champs Elysées of the old days no longer exists. Paris, a fashionable capital. The pre-war modern or radical painting in France is so entirely another question that we need not touch upon it here.

As a reminder of the traditional art in Paris there is an American, Andrew O'Connor. The best known or most widely heralded French sculptors are Bourdelle and Maillol. Neither may be said to belong to academic ranks. The latter was never a technician in the academic sense and the former, who was, has borrowed from known and forgotten arts of modeling to attain that different look, a new twist of language, palpable air of originality, which the modern or modernistic art has in so many instances forced upon the dullest regulars. Bourdelle once an academician is now an archæologist. The difference is great.

Perhaps modern art is responsible for the technical decadence of the academician. It may indeed be that seeing the modern get away with that which, to him, is so much truck, and being opportunist in his disillusion he can no longer bother to dot his i's and cross his t's in the manner of his forebears. This is to say that, since nothing has taken the place of the erstwhile dotting and crossing, he has become merely a bad after-taste of a painting and

sculpture which was generally only a school or regimental manifestation.

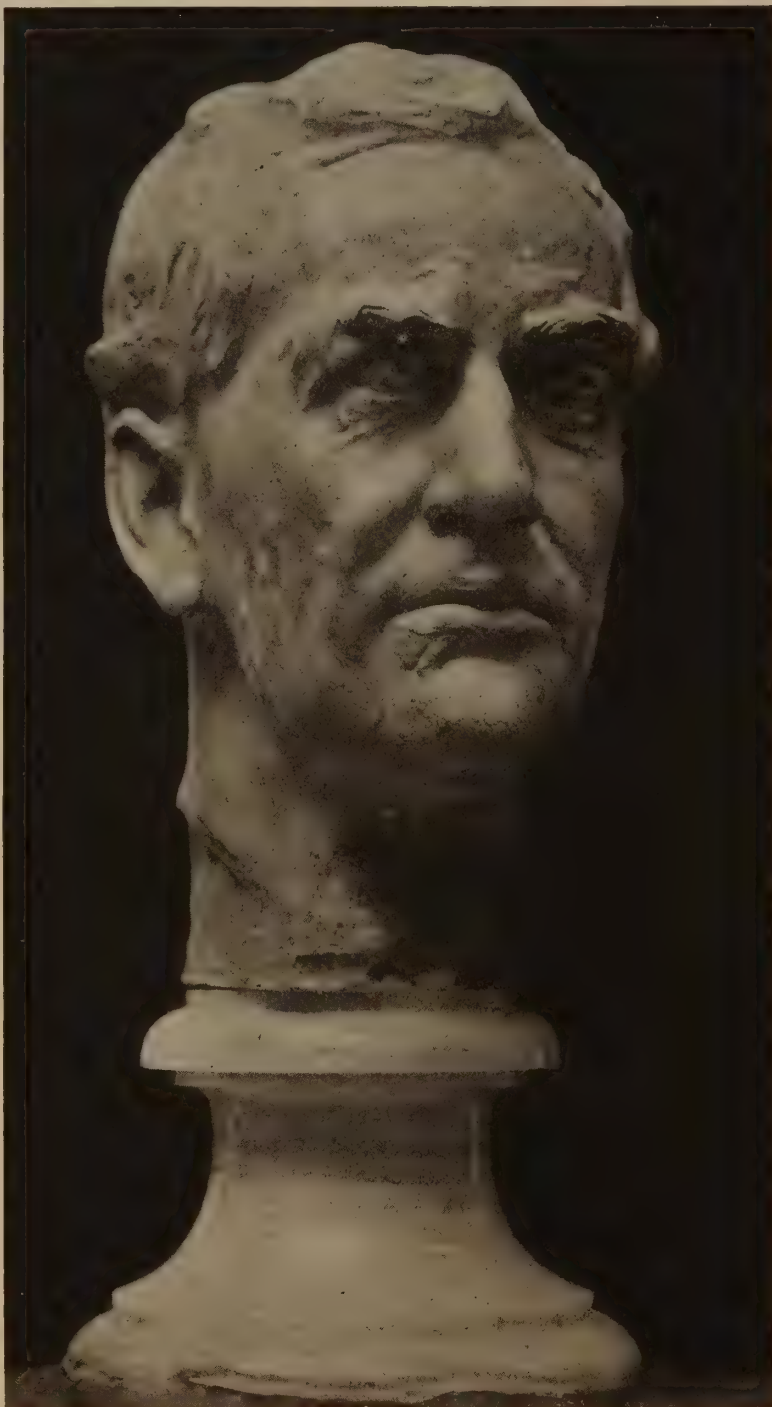
O'Connor's fame is greater in France perhaps than it is in America. He lived there, in the neighborhood of Paxton, on a hill from which he could look down upon Worcester, Massachusetts. He worked by himself. He was never much concerned in those political intrigues by which the monumental sculptor (he is that above

everything else) spreads his work in the towns of the country. He smoked French cigarettes in America. He smokes American cigarettes in France. This is a trifle, perhaps, but it is one of those which Chesterton so aptly called tremendous. O'Connor did not inherit his name for nothing. It is to be found, this inheritance, in the mysticism of his sentiment and in the whimsicality of his decoration. It is evident also in a side of his character which his friends call strength and his enemies stubbornness.

One of his things at the Salon was a statue of Commodore Barry which had been originally designed for a site at Washington. The commission was won in open competition. It was subsequently refused because the Commodore's descendants preferred to think of him as a gentleman and O'Connor made him into a sailor, a rather rough old salt. With another sculptor there might have followed an easy bit of manicuring,

a serious moment of refining. This one could not turn his Commodore into a Captain of the Horse Marines.

There is an incurable romance in O'Connor—something Conradian. His place among American sculptors is probably nearer to MacMonnies than to St. Gaudens. But he is not a decorative sculptor in the sense of



BUST OF GOVERNOR JOHNSON NOW IN ST. PAUL



THIS GROUP BY MR. O'CONNOR IS CALLED "THE WORKMEN." IN IT WE SEE THE RESTLESSNESS AND EFFICIENCY OF THE SCULPTOR. HIS WORK IS WITHOUT FALSE NOTES AND IS BARE OF APPARENT PADDING. ONE MUST ADMIT ITS INTEGRITY AND ITS COMPLETE SINGLENES OF PURPOSE



O'CONNOR'S PEOPLE ARE CLOTHED IN HIS DRAPERIES—A BIT OF CLOTH HERE, A FOLD THERE, SUGGESTIONS FLUNG AND HALTED TO LEAVE THE BODY PERFECT AS IN THE FRAGMENT CALLED "THE DEBARKING." IT IS IN THIS PURELY CREATIVE DESIGN THAT HE APPROACHES THE MODERNISTIC DELIGHT IN WILFULNESS

MacMonnies. A decorator, that is, in the abstract or, and better, wilfully. O'Connor's decoration is essentially a child of romance, a thing made fluent, glib, by the color of an epoch; a sauce giving savor to the particular dish and fit only for that one. His equestrian figure of Lafayette—Marie-Joseph, Marquis de la Fayette—in Baltimore, the Barry which may go to Washington, the monument to Roosevelt in Chicago, a figure in the Peace Palace at the Hague, an iron worker suggesting the blaze of light from a forge on his tortured face, are fine examples of this particular phase of his expression. He has done a few things in which peace presides, notably a head for a memorial, the head of a woman. But even in this there is suggestion of movement, something going on, underlying restlessness, forced restraint. He must swing things into action and not stop at the big gesture of it but go on down to the smaller, seemingly less significant details. A Christ will continue his torture down to the smallest toe; there are knots on Barry's hands, tenseness in them, little relaxation, except for wise contrasts, in the entire figure. His Lafayette is the Marquis rather than the fatter general of the French Revolution; the dashing noble on a foreign adventure rather than the namby-

pamby leader of the Guard Republicaine. This figure is all gaiety, elegance, youth. It is upright and debonair.

Restlessness, energy and efficiency are in O'Connor. He is a sculptor of movement. His work is without false notes, bare of apparent padding. For or against it, one must admit its integrity, the complete singleness of its purpose, the complete absence, right or wrong, of tentativeness. This sculptor knows that which he is about. There are probably very few more rare virtues in this epoch.

The Barry and the figure for the Peace Palace, both

very good as examples of which there are a great number, in which clothes on the figure do not disguise the true beauty, so sturdy in one instance and so majestic in the other, of its nakedness. This is to say that they are subordinate to that more permanent manifestation, the figure. In the Barry example, the flaring great coat is used deliberately to create a romantic swing of line. It is shorn of that literalness which arises from the desire to be true to the epochal costumery. It has nothing of that

meticulous attention to coats as coats which placed, in the days of Prince Alberts, many atrocities in parks and squares of America. O'Connor has done more than one coat of the Prince Albert order.

Among these are the Lincoln in Springfield, Lincoln as a young man and the most tender portrayal of the great American idol, and the General Lew Wallace in Washington which has a real flamboyance. The long coat can be no worse off than the toga as an art property. This may seem a long stop on the mere matter of clothes. But they marr the stone man much more rapidly than they do the one in flesh. Besides, there is to be considered here the deliberateness of O'Connor's intention and the fact that this phase of his work is especially pointed in the later things. Often these seem



AN EARLY PORTRAIT STUDY BY ANDREW O'CONNOR

to have been draped in a moment of impatience by a Roi Pausol, of the amiable Pierre Louys, who decreed that clothes should only be worn by those of his subjects whose bodies had lost beauty. That King's domain, unfortunately, is marked in blue in the middle of the Mediterranean. But we have O'Connor's people clothed in his draperies, a bit of cloth here, a fold there, suggestions flung and halted to leave the body perfect.

The dress for the figure at The Hague is designed with only the barest sub-conscious memory of other dresses. It is in this purely creative design, though there is never



THE ROOSEVELT MEMORIAL, WHICH WAS ERECTED AT GLEN VIEW AS THE GIFT OF MR. EDWIN S. JACKSON, IS BY MR. O'CONNOR. IN IT HE GIVES EXPRESSION TO THE SPIRIT RATHER THAN THE LETTER OF THE STORY

a break in the human form, no playing with its anatomy, that he approaches the modernistic delight in wilfulness.

He is given to the elaboration of an idea. By this is meant rather that he is fluent than that he is flowery. His first important commission was the design for the Vanderbilt Memorial on the façade of St. Bartholomew's Church, New York, about 1897. This work, done when still a very young man, gives a very comprehensive idea of his fecundity. It has been moved from the old Stanford White church to the one designed by Bertram Goodhue without losing an iota of its richness. At the time of its conception the artist had just returned from three years in London, most of which had been spent in the studio of John Sargent as the painter's sculptor-assistant for the Boston Public Library.

It may be curious that with Irish ancestry and a New England birthplace (Worcester, 1874) there should be in him a thing so closely reminiscent of the fearless fluidity of the Italian Renaissance. Bravery in this designing sense has nothing in common with Puritan

and certainly not with Irish tradition. But the man himself has had more of Europe than he has of America. Moreover, he had done, for Stanford White as a young man, a great number of architectural details in New York buildings before the period when ornate became a bad word in becoming a symbol of crime against good taste. The good taste of to-day, like its knowledge of right and wrong, is a doubtful quantity. But just a little while ago it was a question, to be on the safe side, of omission. O'Connor practices this last by economy of the insignificant a great deal. But it would be ridiculous to demand, at this or that time, that he curtail the enthusiastic swing of a sentence, the full gusto of a curving line, or the rich color of a romantic idea. These are the property of the man. They explain and express him. And they are probably more fully evident in his latest exhibited work, *The Cross*, than in anything he has shown up to the present time.

Here is his own description of the monument: "Designed to be a flower in bronze—a sort of black

tulip springing up from the grass and symbolizing three aspects of the war. These are represented by three statues of Jesus: as the Christ of the desolation, an abandoned figure crucified in the shadow of the rent curtain of the temple; a Christ of consolation, bound to the cross but leaning far out to invite the approach of sufferers, and a Christ triumphant rising from a mass of flowers and thrusting aside the weights that could hold him prisoner. The whole is surmounted by a helmet."

Now this sounds like literature and there is a great deal of intentional literature in the work. But without the sculptor's clarification it could very easily be lost to the observer; lost, that is, in detail. The feat that the sculptor has accomplished, and it is a fairly common one with him as with all great artists, is to give expression to the spirit rather than to the letter of his story. We shall find, as examples, a swinging line in the Barry and a meditative one in the Lincoln.

Andrew O'Connor early earned the appreciation of his brother sculptors for his technical ease and proficiency. So long ago as 1903, Lorado Taft wrote in his *History of American Sculpture* that since he received a bronze medal at the Pan-American Exposition "for a portrait bust of notable workmanship," he had been "employed principally upon some bronze doors which complete, with those of Messrs. Adams and Martiny, the Vanderbilt Memorial for St. Bartholomew's Church. Mr. O'Connor's reliefs have been pronounced by some, the finest of all. At any rate, they show remarkable felicity of handling." It is these two last sentences I have quoted that show the effect the young Andrew O'Connor was making on his confreres.

Fourteen years later, when Lorado Taft was delivering the Scammon Lectures for 1917, at the Art Institute of Chicago, he returned to Andrew O'Connor to illustrate a particular phase of sculpture. Taft, discussing "Some Recent Tendencies in American Sculpture," said:

"Recurring once more to sculpture purely decorative in intent, I desire to express a never-diminishing gratification in those works of Andrew O'Connor which for some years embellished the front of the elder St. Bartholomew's Church in New York. I seldom found myself in the neighborhood of the Grand Central Station without stepping over to Madison Avenue to study and admire the craftsmanship of that fascinating frieze. In its union of richness and simplicity it is indeed a remarkable achievement. Where shall we look for a better illustration of intelligent carving? Every chisel-stroke has been made to count. O'Connor's bronze doors likewise held their own in a contest of beauty with very distinguished rivals. No doubt the entire ensemble is as effective upon the new St. Bartholomew's as it was in its former setting.

"Of this artist's later works none gives greater pleasure than his impressionistic *General Lawton* in Indianapolis. In its handling it recalls to memory an experiment of the Italian sculptor, Rosso, which was shown in the Paris Exposition of 1900, a head entitled *Girl Smiling in Sunlight*. Mr. O'Connor acknowledges that he had in mind not only the uniform worn by his subject in the Philippines but its very look in the glare of tropical sunlight. To unimaginative plodders the proposition sounds far-fetched, but the result is delightful. The *Workmen* of the Governor Johnson Monument, at St. Paul, show the same suavity of plastic touch; his *Soldier* for Worcester, Massachusetts, is likewise an admirable example. In these, as in his *Serenity*, and the even more beautiful *Inspiration* of St. Louis, he has managed to retain in the finished work all of the freshness and charm of the sketch model—an accomplishment as rare as it is gratifying.

"Mr. O'Connor's recent *Lincoln* for Springfield, Illinois, while not so violently attacked as has been Mr. Barnard's version of the same great theme, is likely to cause much discussion," Mr. Taft said in this lecture.



THIS STATUE OF COMMODORE BARRY WAS ORIGINALLY DESIGNED FOR A SITE IN WASHINGTON, D. C., AS A MEMORIAL. IN THIS EXAMPLE THE FLARING GREAT COAT IS USED DELIBERATELY TO CREATE A ROMANTIC SWING OF LINE



Courtesy of Mr. and Mrs. John N. Willys

AN UNKNOWN BEAUTY WHO IS CALLED "A LADY OF QUALITY," PAINTED BY GAINSBOROUGH

OLD MASTERS FROM A LOAN EXHIBITION

THE PAINTINGS IN THIS PORTFOLIO HAVE BEEN SELECTED FROM A LOAN EXHIBITION BEING HELD IN THE REINHARDT GALLERIES DURING THE LAST TWO WEEKS OF JANUARY, FOR THE BENEFIT OF THE GREENWICH HOUSE MUSIC SCHOOL. PAINTINGS FROM PRIVATE COLLECTIONS MAY BE SEEN AT THIS TIME WHICH ARE ORDINARILY INACCESSIBLE. THIS GROUP HAS BEEN SELECTED FROM THE OLDER PAINTINGS OF THE EXHIBITION WHICH, HOWEVER, INCLUDES A MODERN SECTION AS THE PERIOD COVERED IS THAT FROM EL GRECO TO MATISSE. THE PAINTING WITH WHICH THE SERIES OPENS IS A PORTRAIT OF A LADY BY SIR THOMAS GAINSBOROUGH WHOSE SUBJECT IS UNKNOWN. IT HAS BEEN DISCOVERED ONLY RECENTLY AND IS THEREFORE NOT MENTIONED IN THE OLDER BOOKS ON THIS ARTIST



Courtesy of Mr. Max Epstein

THE "PORTRAIT OF A LADY" PAINTED BY FRANS HALS (1584-1666) WAS EXECUTED IN 1635 AND IS SIMILAR IN STYLE TO THE SELF PORTRAIT IN THE FRICK COLLECTION AND THE PORTRAIT OF HIS WIFE IN THE METROPOLITAN MUSEUM. DR. VALENTINER SUGGESTS THAT THE SUBJECT OF MR. EPSTEIN'S PORTRAIT MAY HAVE BEEN IN THE ARTIST'S FAMILY. THE CITY VIEW IN THE BACKGROUND IS THE SAME IN THIS PICTURE AND THAT OF THE ARTIST'S WIFE WHICH SUGGESTS A CONNECTION BETWEEN THEM. THIS PAINTING IS REPRODUCED IN THE KLASSIKER DER KUNST, IN BODE'S SUPPLEMENT TO HIS WORK ON HALS AND IS DESCRIBED IN DE GROOT'S SUPPLEMENT TO HIS CATALOGUE OF DUTCH PAINTERS. HALS' GREATEST PORTRAITS ARE OF THOSE PEOPLE OF THE LOWER WALKS OF LIFE WHOSE COMPANY HE KEPT IN THE TAVERNS OF ANTWERP AND HAARLEM. HE WAS, HOWEVER, ENTIRELY EQUAL TO PAINTING PERSONS OF GENTLE BREEDING. THE LADY OF THE PRESENT PORTRAIT SEEMS TO BELONG TO THE MIDDLE STRATA OF SOCIETY; HER FACE EXPRESSES INTELLIGENCE AND DIGNITY AND HER HAND IS EVIDENTLY USED TO MANUAL LABOR



Courtesy of Mr. and Mrs. John N. Willys

VELASQUEZ IS SEEN IN AN UNUSUAL SUBJECT IN THIS PORTRAIT OF A GIRL OF THE PEOPLE WHOSE UNSTUDIED DRESS IS IN CONTRAST WITH THE ELABORATE PRECISENESS OF THE COURT COSTUME OF WHICH HE WAS THE CONSTANT DELINEATOR IN THE PORTRAITS COMMANDED BY HIS ROYAL MASTER. HIS ITALIAN JOURNEYS IN 1629 AND 1649 MUST HAVE COME AS A GREAT RELIEF WHEN HE COULD PAINT SUBJECTS OF HIS OWN CHOOSING, LIKE THE "FORGE OF VULCAN" IN THE PRADO. PERHAPS HE SAW THIS GIRL IN ITALY AND NOTED HER FOR FUTURE USE IN SOME GREAT COMPOSITION. THE PAINTING WAS FORMERLY IN A PRIVATE COLLECTION IN MILAN WHERE IT WAS CATALOGUED AS BY AN UNKNOWN MASTER. WHEN IT PASSED TO A GERMAN DEALER A FEW YEARS AGO DR. AUGUST L. MAYER SAW THE PICTURE AND PUBLISHED IT AS A WORK OF VELASQUEZ IN THE ZEITSCHRIFT FÜR BILDENDE KUNST



Courtesy of Mrs. John Van Nostrand Dorr

LADY SELINA HASTINGS, WHOSE PORTRAIT WAS PAINTED BY SIR JOSHUA REYNOLDS, WAS THE DAUGHTER OF THEOPHILUS, NINTH EARL OF HUNTINGDON. SHE WAS ONLY SEVENTEEN AT THE TIME THIS PICTURE WAS PAINTED IN 1759. AT THE CORONATION OF QUEEN CHARLOTTE SHE WAS ONE OF THE EARLS' DAUGHTERS WHO BORE THE TRAIN OF THE QUEEN. LADY SELINA DIED IN 1764. THIS PORTRAIT IS NAMED IN REYNOLDS' LEDGER WITHOUT GIVING PRICE OR DATE. IT WAS FORMERLY IN THE COLLECTION OF LORD DONNINGTON. R. HOUSTON MADE AN ENGRAVING AFTER THE PAINTING IN 1761. IT IS CATALOGUED IN SIR WALTER ARMSTRONG'S BOOK ON REYNOLDS AND IN THE "CENTURY OF LOAN EXHIBITIONS" BY ALGERNON GRAVES. A CATALOGUE OF THE GROSVENOR GALLERY EXHIBITION OF 1883-4 IN WHICH THE PAINTING WAS SHOWN MENTIONS ANOTHER VERSION IN THE COLLECTION OF COLONEL CLIFFORD



Courtesy of Mr. Herschel V. Jones

LUCRETIA, BY REMBRANDT, IS SIGNED AND DATED 1666 AND COMES FROM THE WOMBWELL COLLECTION IN LONDON. IT WAS DESCRIBED BY WAAGEN IN HIS "ART TREASURES IN GREAT BRITAIN" AFTER HAVING SEEN IT IN MR. WOMBWELL'S COLLECTION IN 1854. IT IS NUMBER 220 IN DE GROOT'S CATALOGUE OF DUTCH PAINTERS. IN DESCRIBING THE PAINTING DR. BODE REMARKS THAT "IN THE COLOR COMPOSITION, IN WHICH A DULLISH YELLOW PREDOMINATES AND IN WHICH DELICATE GREEN AND PURPLISH RED TONES ARE WONDERFULLY HARMONIZED WITH DULL WHITE AND BLACK, THE PICTURE IS VERY CLOSE TO THE 'JEWISH BRIDE', PAINTED ABOUT THE SAME TIME, AND IS OF THE SAME HIGH RANK"



Courtesy of Mr. Max Epstein

THIS PORTRAIT BY PETER PAUL RUBENS (1577-1640) HAS BEEN IDENTIFIED BY DR. VALENTINER AS OF THE ARTIST'S SON, NICHOLAS. ACCORDING TO DR. VALENTINER, IT IS PAINTED IN THE LAST PERIOD OF RUBENS AND SHOWS THE GREAT ARTIST AT THE HEIGHT OF HIS ART. THE CHARACTERIZATION OF THE YOUNG MAN HAS GREAT CHARM AND THE TRANSPARENT, EASY TECHNIQUE IS OF SUPREME QUALITY. RUBENS HAD FOUR SONS AND THREE DAUGHTERS, NONE OF WHOM INHERITED ANYTHING OF HIS GENIUS, SO THAT THE PROVISION OF HIS WILL COULD NEVER BE FULFILLED WHICH BEQUEATHED HIS DRAWINGS TO WHICHEVER SON BECAME AN ARTIST, OR TO THE DAUGHTER WHO MARRIED AN ARTIST

GOYA AS A MASTER OF LITHOGRAPHY

BY A. PHILIP McMAHON

THE IMPORTANCE OF HIS LITHOGRAPHS IS NOT SO GENERALLY REALIZED AS IN THE CASE OF HIS ETCHED WORK BUT GOYA WAS A PIONEER AND A MASTER LITHOGRAPHER

ABOUT the year 1798, when Senefelder completed the invention of lithography, Goya was finishing his masterly series of etchings, called the *Caprichos*. By 1806 Senefelder had established a lithographic business in Munich and shortly his fascinating reproductive method was attracting the attention of artists throughout Europe.

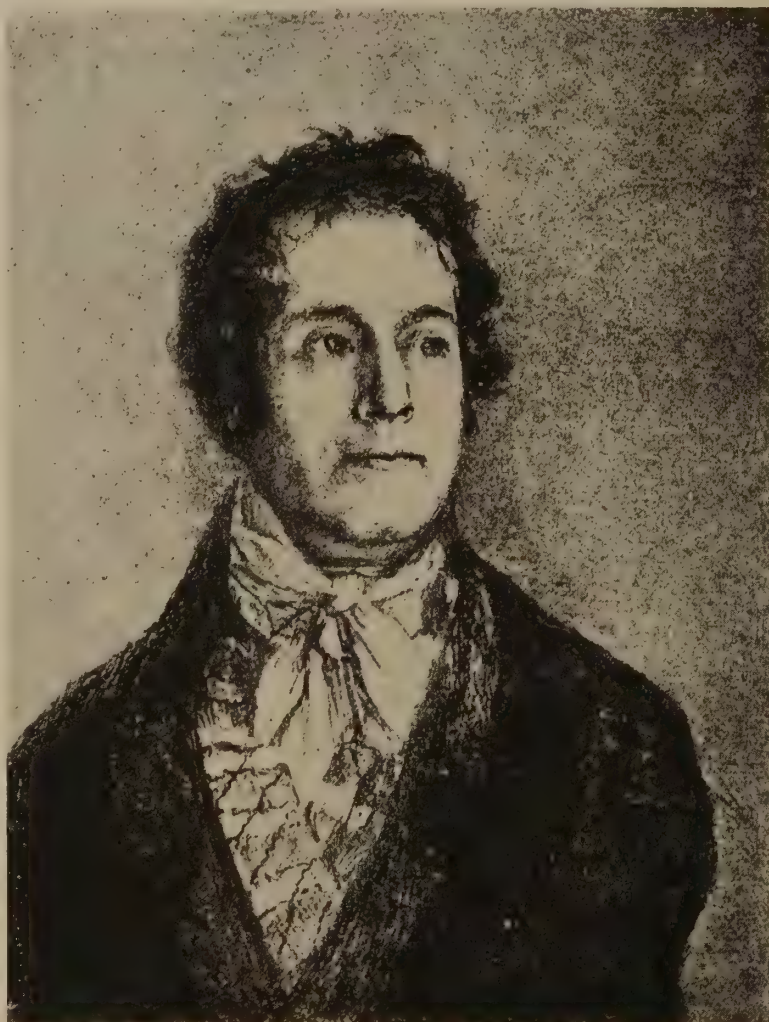
In Spain, the War of Independence had intervened for six long years, while invaders were being expelled from the Peninsula, before artists could become acquainted with the process. Francisco Goya y Lucientes was already seventy-three years old when, in 1819, he experimented with it. By so doing he added to his fame as painter and etcher that of one of the world's masters of lithography, and he initiated certain tendencies which have persisted through all its subsequent developments.

Although invented by a German, the French were the first to explore the artistic possibilities of lithography. Both the classical and the romantic schools took advantage of the new resource; among its early practitioners in France were Baron Gros, Guérin, Ingres, Chassériau, Prudhon, Géricault and Delacroix. The apparent facility of the medium, in contrast with the treacherous subtleties of etching and the prolonged labor of engraving, attracted also many amateurs of exalted rank, and these included the Duc de Montpensier and the Duchesse de Berri.

The interest of Ferdinand VII in lithography may, therefore, have been acquired while he was Napoleon's prisoner in France. When he was restored to the Spanish throne he set up a royal press in Madrid and by

1824 Madrazo was ambitiously undertaking the reproduction of the pictures in the Prado. Goya, too, was probably drawn to lithography at the suggestion of a monarch who, however ungrateful and unjust with most of his subjects, was ironically lenient with the great artist.

Goya's initial attempt may have been the *Old Woman Spinning*, for it is dated Madrid, February, 1819. The unique proof of a *Monk with a Crucifix*, now in the Kupferstiche Kabinet, Berlin, may, however, have preceded it. Another rare example, drawn on the stone with a pen, depicts a duel fought in the ancient Spanish manner. Two amorous scenes in which the woman is an unwilling partner, also belong to this period. Probably the most important of Goya's lithographs made in Madrid represents a bull attacked by dogs, because of cowardice in the arena. It is a vigorous composi-



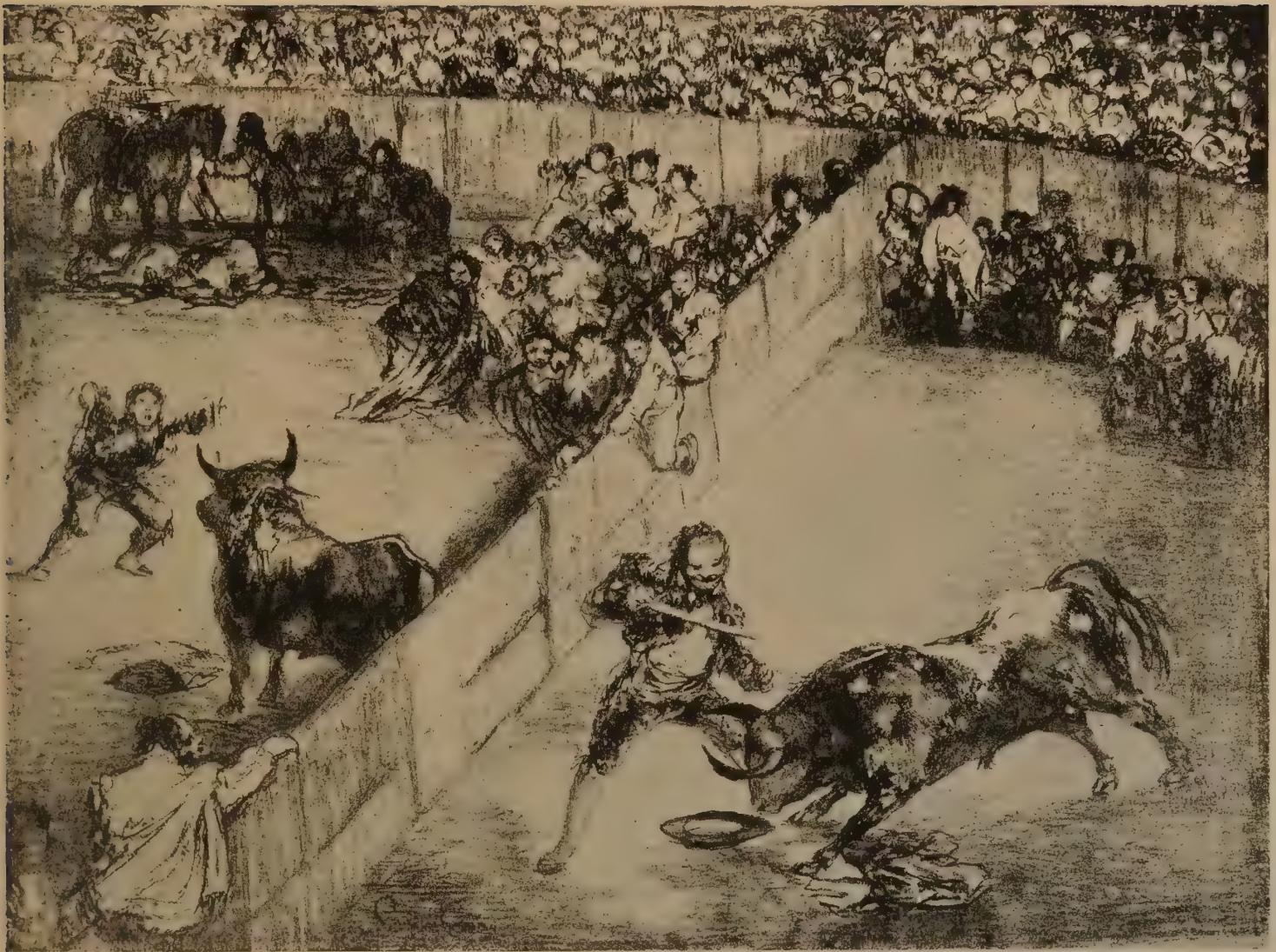
All photographs courtesy of the New York Public Library

PORTRAIT OF GAILLON, WHO PRINTED GOYA'S WORK IN BORDEAUX

tion reminiscent of the notable series of bullfight etchings which Goya had executed about 1815.

Of this, and the lithographs which the Spaniard produced after his retirement to Bordeaux in 1824, P. G. Hamerton, perhaps the most representative Mid-Victorian critic of the graphic arts, was able to write in 1879: "Either Goya knew little about chiaroscuro, or he despised the science; he was too rough and rude in his practice to have patience for a study which requires the most careful observation of fine distinction of light and shade. His rude way of lithographing is an example of this. Nobody ever used a lithographic stone so barbarously."

W. Rothenstein, however, terms the *Bull-Fights of*



THE "BULL-FIGHTS OF BORDEAUX" SHOW THAT GOYA FULLY UNDERSTOOD THE RESOURCES OF LITHOGRAPHY. WITH IT HE REALIZED THE FLEXIBILITY AND RICHNESS OF PAINTING WITH ACCURACY OF A REPRODUCTIVE MEDIUM

Bordeaux "certainly the greatest and most significant lithographs in the history of the art." And the German critic, Curt Glaser, calls them "the crown of Goya's life-work." The reversal of expert opinion has thus been complete, although the importance of Goya's lithographs is not so generally realized as in the case of his etched work.

Goya's first visit to Bordeaux was made on the pretext of taking the cure of Plombières, a watering-place in the Vosges. It was really a voluntary exile, with the royal permission, as the artist continued to draw a generous pension from the state until his death, and he was obliged to return to Madrid several times in order to have his leave of absence from the Court extended by the King.

During July and August 1824, the old man found himself in Paris for the first time in his life, and he then saw the work of artists who had organized a consistent revolt against the neo-classic ideal. In Goya's own life and work the whole transition from the neo-classical to the romantic was embodied, so long was his productive life and so great the diversity of his attainments.

On returning to Bordeaux he again took up lithog-

raphy seriously, producing the series commonly known as the *Bull-Fights of Bordeaux*, and in his old age finding delight in a spectacle that had always pleased his violent and aggressive spirit. Now that his hand and his vision were no longer strong enough to undertake the sustained concentration required in portrait-painting, he turned to lithography, in the use of which he demonstrated his unfailing mental alertness and power to extract from a medium the utmost of which it was capable. Most discussions of this series state that the edition consisted of three hundred proofs, but it has been conclusively established that no more than one hundred were ever published, a fact which is of considerable importance to collectors.

Goya handled the lithographic stone as if it were canvas, placing it on an easel and manipulating the crayons as he would brushes, without sharpening the points. He remained standing at his work, moving back and forth after each stroke to judge the effect. It is surprising to learn—for one would hardly suspect it from the result—that the artist not only used double eye-glasses but a reading glass as well. His method was first to cover the stone with a uniform gray tone, next

scratch out the lights from this ground, and then strengthen the forms with strokes of the crayon.

The *Bull-Fights of Bordeaux* show that Goya fully understood the resources of lithography. With it he realized the flexibility and richness of painting, and he did so with the accuracy of a reproductive medium which loses nothing and distorts nothing of the artist's individuality.

The four plates of this series provided master samples of the art for other artists. The brilliantly illuminated sand of the arena, the maddened brute force of the bull, the daring speed and courage of the fighters, and the fantastic tier on tier of spell-bound spectators rising through the shadow, demonstrated its technical resource as well as Goya's persistent genius in his work.

One plate in this series, in which the ring is divided into two parts should be compared with Goya's earlier painting showing a similar arrangement of the arena, now in the Metropolitan Museum of Art. It was then twenty years since he had seen "the famous American Mariano Ceballos" perform one of the most hazardous feats which was ever attempted in any country in all the annals of bull-fighting, but in this series he returned again to that episode. Making lithographs recalled the physical energies of Goya's youth, while the new medium stimulated him by its freedom and vigor, so that, as he put it, he drew "in order to make his heart young again." No more striking contrast with Goya's aims and results could be imagined than that which is offered by the prin-



"OLD WOMAN SPINNING" IS AN EARLY LITHOGRAPH

"there were few lithographers whose style was not, in a measure, formed or modified by the example of Delacroix, who, in lithography, was the pupil of Goya."

Goya's *Bull-Fights of Bordeaux* do not seem to have met with a ready sale, as we may see in his correspondence with certain friends in Paris. In the metropolis Motte had already published as early as 1824 a set of lithographs which were known as *Caricatures Espagnoles*, and which

were chiefly copied from the *Caprichos* of Goya, and these were afterward accepted by the British Museum and catalogued as the original work of Goya himself. It was the same printer who sponsored Delacroix's series of seventeen plates illustrating Goethe's *Faust* in 1828, and although this venture was not a commercial success, Goethe himself was satisfied,



A RARE EXAMPLE OF A DUEL FOUGHT IN ANCIENT MANNER

A REVIVAL OF INTEREST IN THE BOOK-PLATE

BY GARDNER TEALL

EXHIBITS IN AMERICAN ART MUSEUMS ARE CALLING ATTENTION TO THE ART
OF EX LIBRIS DESIGNS WHICH OFFER A DELIGHTFUL FIELD TO THE COLLECTOR

FIVE centuries and a half have passed since Richard de Bury, Bishop of Durham, Chancellor and High Treasurer of England congratulated himself on having persuaded the Abbot of St. Alban's to let him have some fifty precious volumes forming part of the Abbot's material possessions, and as it was not a literary age, the Lord Bishop's willingness to pay fifty pounds weight in silver for them must have set his world agog. His love of books also inspired his pen to write that celebrated and admirable little treatise, *Philobiblion*, wherein one reads: "In books cherubim expand their wings, that the soul of the student may ascend and look around from pole to pole, from the rising to the setting sun, from the north and from the sea. In them the most high incomprehensible God Himself is contained and worshipped. . . . We not only set before ourselves a service to God in preparing volumes of new books, but we exercise the duties of a holy piety if we just handle so as not to injure them, then return them to their proper places and commend them to undefiling custody that they may rejoice in their purity while held in the hand, and repose in security when laid up in their repositories."

The love of books places them in peculiar relationship with their owners. As often as not it is a relationship that leads the booklover to wish to identify himself with his books, at least with those volumes that are particularly dear to him, by placing his name in them. I am almost certain that this proceeding did not entirely arise as a protective measure against the non-return of books borrowed. Certain classes of books one is always glad to lend; certain other classes of books one never wishes to lend, and seldom does a booklover lack the courage to say so. Charles Lamb, you will remember, said "For of those who borrow, some read slow; some mean to read, but don't read; and some neither read nor mean to read, but borrow, to leave you an opinion of their sagacity. I must do my money-borrowing friends the justice to say that there is nothing of this caprice or wantonness of

alienation in them. When they borrow my money, they never fail to make use of it." Montaigne was also skeptical of book-borrowers as a class for he declared that the reason why borrowed books are so seldom returned to their owners is that it is much easier to retain the books than what is in them. After that it is not likely that his friends pressed him to lend them his treasured tomes. Nevertheless, I do not think the fear of

losing one's books is always the impulse that leads one to place within them some mark of ownership, such as the little name-labels familiarly known as book-plates or *ex libris*.

Book-plates can trace their ancestry to the late fifteenth century, and such artists as Dürer, the two Behams, Virgil Solis, Jost Amman and Lucas Cranach followed with book-plate designs. In England Sir Nicholas Bacon used a book-plate as early as 1574, but not till another hundred years were book-plates in anything like common use. The eighteenth century book-plates were mainly armorial in design, although the pictorial design had also taken a firm hold, giving hint of the popularity it was to command in the nineteenth and in the twentieth.

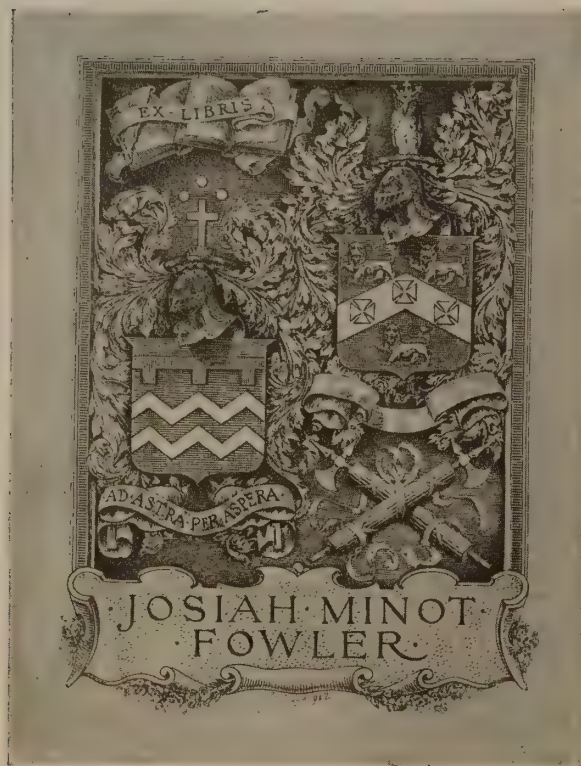
I do not know who began the collecting of book-plates, although

Miss Jenkins, a lady of Bath, living in the early nineteenth century is often cited as the originator of this interest. Certainly one would not countenance destroying books of any value for the purpose of removing their book-plates, and I do not believe that, in the long run, the number of book-plates in collections has so been constituted. I have talked with old bookbinders in Europe and America, men who have been in business forty or fifty years, and many of them have told me of saving large numbers of book-plates of all sorts taken from discarded covers of old books sent them for rebinding, and whose owners had no interest in the book-plates or wish to preserve them for their own purposes. These have found their way into the *ex libris* market.

Again, I recall seeing an antiquarian bookseller at



MADE FROM A DESIGN BY H. GRAVELOT



COPPER PLATE ENGRAVING BY SIDNEY L. SMITH

work removing book-plates from a store of some thousand books which were refuse practically, books that had been destroyed by fire, water and damp in so far as their value as books was concerned, but whose covers still retained their ownership labels for which the bookseller found a ready market among collectors. I make mention of these instances to correct the general impression that collecting book-plates presupposes vandalism, and that as vandalism should be discouraged, book-plates ought to be taboo as encouraging this pernicious pursuit. Indeed, many book-lovers generously exchange copies of their own book-plates with others and thus for collections on their own account, although where one is a book-lover but has no desire to form such a collection, the matter of requests for copies of his book-plate may prove something of a nuisance.

In the 1890's, book-plate collecting and book-plate designing was in its zenith. Sir Augustus Wollaston Franks had bequeathed to the British Museum his incomparable collection of some thirty-five thousand *ex libris*; Egerton Castle's *English Book-plates* had made its appearance in 1893; Charles Dexter Allen's *American Book-plates* was published in 1895, and a special number of *The Studio* devoted to the subject of modern book-plates and their designers. These publications and many others focused particular attention in the art world on the *ex libris*. Like the tulip craze, it was, for a time, gone into madly, and equally, like the tulip craze, came a slump in public interest.

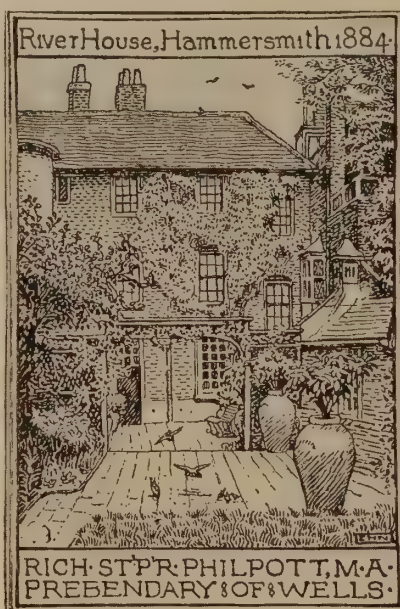
As a matter of fact, book-plates and tulips outlived the "crazes," and they have never been held in higher, healthier normal regard than at this

moment. For years the memory of the "craze" feature of the interest in book-plates with which the late nineteenth century invested it, and from which it emerged to a sane regard for proportion, has never blighted the strong growth of the deeply rooted affection book-lovers have for them. This is particularly true of the moment: it is not too much to speak of the return of the book-plate, for although it has never left us, there are indications on every side of an awakening interest of a better sort in the subject, both as to its art and as to its offering a delightful field to the collector. In our own day collectors of *ex libris* are rejecting those that have no particular art or historic or association interest. The result is that an *ex libris* collection is thus freed from all the boring lumber which a mere matter of acquisitiveness brings in to clutter the intelligence.

To-day, as in the time of Dürer and of Lucas Cranach, book-plates that are truly works of art in themselves are being produced by some of the most gifted artists of the century. In writing of book-plates in 1898 Gleeson White had then to remark that a few, and only a few, were entirely admirable as works of art. Things have changed since then, nor are our art standards lower: the artists of to-day have elevated the place the modern book-plate takes in art. Gleeson White also said: "It is strange to find that collectors as a rule—even cultured people—are unconcerned with

the artistic reticence of the book-plate; indeed, not a few instinctively distrust and dislike those specimens which betray even a slight value as designs. Mixed symbolism, jumbled hieroglyphics, faltering technique, and hackneyed imagery find favor in their eyes." I think we are in a happier state than this in our own day. If, as Warnecke insisted, the worst book-plates that have ever been produced

BY E. H. NEW (LEFT) AND FRANK BRANGWYN





LINE DRAWING BY GEORGE WHARTON EDWARDS

are, as a whole, those of the last half of the nineteenth century, perhaps the best are those which the twentieth has brought to us. Nevertheless, the nineteenth century did produce some of the most beautiful *ex libris*, and if the output of our own century is finer in quality, it is, perhaps, because we have not, in contemporary essays in the art of the book-plate, departed from the canons which guided the taste exhibited in the best work of the artists of the earlier periods, nor must we forget that many of the artists who are designing exceptionally fine book-plates to-day are the same artists who contributed distinguished work to the century to which we only recently bid adieu: Gordon Craig, Edmund Hort New, James Guthrie, Lucien Pissaro, Sidney L. Smith, William Phillips Barrett, George Auriol, Paul Avril, and a number of others.

Writing of *Book-plates as Works of Art* in the book-plate annual for 1924, an American etcher, Ralph M. Pearson, has this to say: "The suggestion to lovers of book-plates is this: that they now value book-plates of their own day for those qualities which are of eternal value: that they bend their influence, through power of discriminating praise and purchase, to encourage the production of deathless work; that they order for their own libraries, and collect for their private collections, and honor in their exhibitions those book-plates, which, in addition to meeting the practical requirements of the label, also meet the spiritual requirements inherent in every one of us, by fusing subject-matter into creative design—by being a work of art." This could not have been better presented.

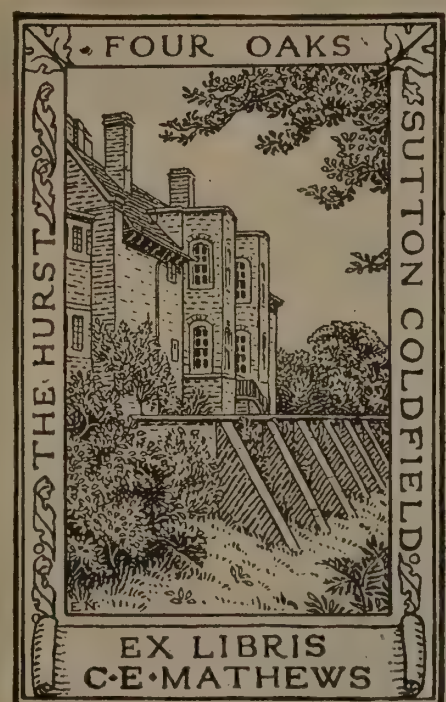
The American Book-plate Society and the American Society of Book-

plate Collectors and Designers have done much to foster good book-plate work in this country; indeed, the product of American book-plate designers quite holds its own with the work of the artists of other countries. And perhaps no one has been more indefatigable in bringing it to public attention than that most enthusiastic *ex libris* collector, H. Alfred Fowler, who has organized some of the most interesting exhibitions of the work of American book-plate designers ever held; nor must the interest in finely designed book-plates of Dr. Frank Weitenkampf, chief of the division of prints, New York Public Library, be overlooked as a factor in the encouragement of the *ex libris* in America, since time and time again he has arranged for display in exhibitions of the graphic arts at the library examples of the best work by American and foreign artists of the book-plate.

American book-plate designers have been successful in all mediums,—line-drawing, etching, drypoint, engraving, woodcuts. There would not be room in this article to give even mere mention of the names of all our designers of importance. The work of Sidney L. Smith is probably the most important recent American *ex libris* work in line-engraving. In the woodcut, first place must be conceded to Allen Lewis, I think. His chiaroscuro woodcut book-plates are little masterpieces. In connection with the black and white woodcut the name of J. J. Lankes comes to one first,

perhaps. The designers of line-drawings for book-plates are myriad, not less than fifty of whom, it seems to me, are doing distinguished work in *ex libris* design. The etched book-plate is not so much in evidence in America as in Europe. Among American book-plate artists who work in etching we may mention Edmund H. Garrett, Ralph M. Pearson, and again Allen Lewis. The temptation to go into

BY ALFRED SODER (LEFT) AND E. H. NEW



detail and to present a list of greater length is great, but it is not the intent of this present article to do more than to lay some emphasis on the significance of the return of the book-plate to greater and more discriminating appreciation than it was given before the year 1900.

In England this art is at a very high level indeed. We need only mention some of the names of artists giving attention to the designing of book-plates to have this suggested to us: Lucien Pissaro, James Guthrie, Edmund Hort New, Frank Brangwyn, William Phillips Barrett, Sidney Hunt, Haldane Macfall, Harold Nelson, T. Sturge Moore. In the thirteenth exhibition of the Arts and Crafts Exhibition Society held at the Royal Academy in 1926, the book-plate shown presented designs of particular merit and their high artistic worth was accompanied by their complete suitability to a book-plate's prime purpose—to serve as a name-label indicating ownership. The outstanding book-plates in the exhibition were the six designed by Edmund Hort New of Oxford, who is, undoubtedly, supreme in topographical and architectural design. All the *ex libris* designs I saw there exemplified these words from the foreword of the exhibition's catalogue: "Design, we would show, is not some whim or strange contortion of a useful thing into an extravagant freak, but rather it is the proper arrangement of how reasonable work is to be rightly done. The faculty for designing, however, has decayed under the supposition that it requires a special 'gift' which can only be exercised by a sort of inspiration." As in the case of Mr. New and his fellow exhibitors, I think there could be no question that they have a special gift, and a very special one. However, the writer of the foreword was attempting to suggest that the Society



WOODCUT FOR BOOK-PLATE BY J. J. LANKES

so much in modern German *ex libris* design that would have universal application, that very high praise must be given it; certainly it is unsurpassed for its intellectual qualities and fertility of ideas in the choice of and the invention of its decorative and pictorial motives.

In the Latin countries, France, Spain and Italy we have some fine contemporary work, although Italian *ex libris* artists unquestionably take the lead. France, perhaps, presents the least attractive *ex libris* designs, giving us not as good as the Belgians, and certainly not as good, for the most part, as the work of artists in the Scandinavian countries. George Auriol appears to me to be the most original and national of the French book-plate designers at work to-day. He is, of course, internationally famous for his *monogrammes* and *cachets*; Anatole France



LINE DRAWING BY PROFESSOR JULES DIETZ

once wrote the preface to a little volume containing a selection of them.

The fond illusion persists with many book-plate designers (and with as many prospective book-plate owners) that the design of a book-plate should be characteristic of the owner. It should, I think, be suitable, but it need not strive to be what is generally meant when we say "characteristic." Designers, unfortunately, have worked this line to death. Perhaps I can better explain what I have in mind by relating the following incident. A book-lover of my acquaintance decided to discard the book-plate he had used for some years, with the design of which he had never been fully satisfied. The artist to whom he entrusted the commission laid great stress on his desire to produce a book-plate that would be characteristic of its owner. He took great pains to embody in the plate hints of the booklover's various hobbies, even employing a conventionalized form of the booklover's favorite flower in the border, and not

forgetting to suggest his prowess as an angler. When completed, the engraving was very beautiful, but it was no more characteristic of the booklover than this gentleman's former book-plate had been, nor was he better satisfied with it, although he paid for it and accepted it as being the best the designer could produce.

Shortly after this, he had another artist try his hand at a design, an artist who appeared not to be obsessed with the desire to turn out a biography or a horoscope when he had been asked to turn out a book-plate; this second artist laid no stress on being a "Master of the Characteristic." When his design was completed and submitted, it proved precisely the thing the book-lover desired. The legend consisted simply of the name and the usual words, "*Ex*



DESIGN FOR BOOK-PLATE BY T. STURGE MOORE

characteristic. So it is, I think, better to have a good, straightforward, thoroughly artistic design than to juggle around in an attempt to make a book-plate tell the story of one's life.

I have always liked the little book-plate of Mary Berry, Horace Walpole's friend, a book-plate having for its design a strawberry plant in blossom with the owner's name below it, and, above, the motto: *Inter Folia Fructus*. This is a very rare book-plate, by the

way, and one for which I had searched for years before discovering it, as I did last year in London. Some years ago Mary Berry's book-plate was copied and used by Mr. J. L. Holmes and also by Mr. Stephen Williamson, but I think it is safe to say that in neither instance was this design so fitting as it was in the case of the gifted lady.

Among my book-plates I have one which was used by Henry Irving. This is printed in red and black. The design consists of a heraldic eagle, clutching at a scroll which he upholds, and on which appears the name, "Henry Irving," in black letters. I do not know who designed this plate, but it is said that when Irving was asked about the significance of the design, he replied that he hadn't the slightest idea what it signi-



LINE DRAWING MADE BY HAROLD NELSON

fied. This, it seems to me, is not quite the sort of book-plate that can be regarded as successful. The heraldic book-plate used by Hugh Walpole is a close copy of the Horace Walpole heraldic book-plate, the name "Hugh" being substituted for the words "Mr. Horatio." This, it seems to me, is both interesting and eminently suitable.

Apropos heraldic book-plates, some of the most beautiful contemporary book-plate designs are armorial ones. With the revival of interest in the book-plate there seems to be an increasing interest in the study of heraldry. The late George W. Eve took a prominent part in stimulating this interest with his book, *Decorative Heraldry*, and the revised edition of Arthur Charles Fox-Davies's *A Complete Guide to Heraldry*, issued in 1925, and splendidly illustrated is proof of the pleasure and intellectual profit to be found in heraldic study, without in the least making the world unsafe for Democracy.

I have laid stress on suitability in the choice of a design for a book-plate. Some designers of book-plates seem particularly gifted in this respect. I cannot, for instance, imagine Lucien Pissaro, Allen Lewis, Rockwell Kent, James Guthrie or Edmund Hort New, Bruce Rogers or Gordon Craig (to name but few of a goodly number of artists who have given attention to the book-plate) designing a book-plate that would not be right for its owner-to-be.

But it seems to me that our book-plate designers the world over have, in the past, been too much harassed by the restrictions imposed upon them by those who commission them to make designs and insist on making suggestions which cannot but hamper creative work. I can almost always tell when I see a book-plate by a good designer whether or not the one for whom it was designed had a suggesting hand in the affair. The best book-plates unquestionably are those which have been evolved by the creative genius of the artist unhampered by the sheaf of ideas which the prospective owner forces into the helpless hopper of the designer's mind.

I think a word should be said about the size of a book-plate. Nothing mars the beauty of the inside cover of a book more than a book-plate that is disproportionate to the book's dimension. I have known some book-plate owners to use the same size plate in books of all sizes. This is all very well if the size of the book-plate is such that it will bear proper relationship to books both large

and small. Most book-plates will go equally well in a 16mo or in a large folio. But when one attempts to use a large-sized book-plate in an octavo volume which almost fills the inside cover, and which certainly should be confined to folio use, then the true lover of books feels called upon to protest. Fortunately one does not come upon many such instances to-day, and almost everyone who employs a large book-plate, whether pictorial, armorial or merely typographic, has the design repeated in at least one smaller size. The fine book-plate of the Typographic Library and Museum of the American

Type Founders Company, designed by Bruce Rogers, and cut on wood by Brown, is in two sizes, the design in the larger one measuring two and one-half inches in width by four and one-half inches in height; in the smaller plate measuring one and three-fourths in width by three and one-fourth in height.

As the Count zu Leiningen-Westerburg pointed out in his volume on *German Book-plates*, published a quarter of a century ago, the pre-Raphælite movement and the discovery of Japanese art greatly influenced book-plate art of the period from 1875 to 1890. Then followed the influence of Aubrey Beardsley and his followers, and thence onward book-plate design followed closely the trend of illustration and decoration contemporary with it. It is so to-day. Our contemporary de-

signers are alive to the art-expression of our time. So it is that the book-plate collector finds himself in possession of an interesting and valuable mirror reflecting the graphic art of all periods from the fourteenth century onward. And certainly the book-plate art of the twentieth may proudly take place with that of the past, and I dare say the future will confirm this opinion. Never in the world's history since the invention of printing has the interest in books and in typographic art been so intense; and it is an interest so widespread as to lead the editors of our daily newspapers to print many columns of matter connected with books, their printing, their decoration and their collecting. It is when we reflect upon this fact that we understand the better why it is that the book-plate can never be relegated to the place of a mere fad. The more booklovers there are, the more book-plates there will be, and with both comes the increased interest in the story book-plates of all periods tell. Book-plates are getting their long-deserved attention.



LINE DRAWING MADE BY JAMES GUTHRIE

NOTES ON CURRENT ART

AN unusually fine example of Etruscan sculpture has recently come to the Worcester Museum in a sepulchral chest of about 350 B.C. This chest, with a reclining figure of the deceased on the cover and a relief of fighting warriors at the side has until recently been in England where it was purchased by Mr. Raymond Henniker-Heaton. This chest was excavated in December, 1858, in the neighborhood of Chiusi and passed soon after to the late W. H. Forman, who took it to Pippbrook House, near Dorking.

In 1889 it was transferred to Callaly Castle in Northumberland with the rest of the Forman collection which included numerous examples of Etruscan art. It was not in the Forman sale in 1900, but remained in Northumberland until 1925, when it passed into the possession of Mr. Sydney Burney and from him to Mr. Henniker-Heaton.

The sculpture of the chest is remarkable in combining much that is typical of the Etruscan with much that is as essentially Greek. The warriors are clearly derived from Greek prototypes but the figure of the deceased is obviously the work of a race who bequeathed a love of realism to Rome. The Greek style to which this refers is pre-Hellenistic which therefore establishes this as an older chest than the majority in Etruscan museums.

WITH this month's issue International Studio appears with a new cover design, the work of Harvey Hopkins Dunn of Philadelphia. For many years Mr. Dunn has devoted his art chiefly to design and has won prizes for his work, especially in connection with trademark and business device designs.

THE figure of a Greek athlete which is so beautifully placed in the garden court of the new wing of the Metropolitan Museum came to this

country from a private collection in France. The figure which is a Roman copy of a Greek original is of the type of the later fifth century, B.C., and has both Attic and Argive affinities which makes the problem of its authorship an interesting one. There are two replicas of the head of this statue in the Glyptothek Ny-Carlsberg in Copenhagen and one in the Palazzo dei Conservatori in Rome, also a statuette in Berlin. This young athlete is of the Great Age, when grace had not yet obscured archaic vigor. The account of the statue in the bulletin of the Museum for November mentions certain likenesses and differences to be found in comparing this work and that of the Argive Polyclitus and the Attic Phidias. It would seem that a comparison with Myron might be even more justifiable for it is in him that is found the most perfect unification of the Argive and Attic style.

MRS. EMILY CRANE CHADBOURNE has recently presented to the Decorative Arts Department of the Chicago Art Institute a collection of furniture, textiles and metal work representing England, Spain, Italy and France. This collection covers the various periods beginning with the Gothic and includes a number of unique pieces as well as the customary types. A sixteenth century "trestle" table is one of the rare pieces and there is a maple drop-leaf, extension dining table of the double gate-legged type which has sixteen tapering legs. This was made in the early nineteenth century in this country after an English pattern. One of the English seventeenth century armchairs is reproduced here.

IT has been called to our attention by the Chicago Art Institute that the drawing by Forain, *The Reporter*, which appeared in International Studio for July on



Courtesy of the Metropolitan Museum of Art

ROMAN COPY OF GREEK WORK, FIFTH CENTURY

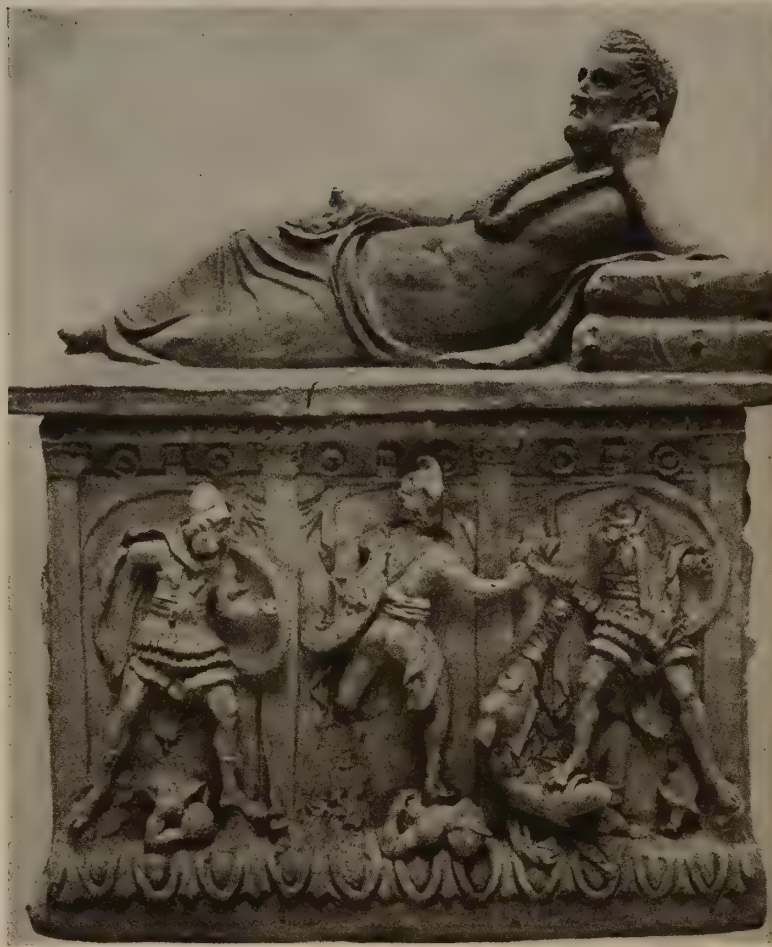
page 67 is in their collection.

THE "Pandemonium Group" is the name chosen by a society of English artists whose recent exhibition in London proved unusually stimulating. The name of the society is intended to be a public avowal of the fact that the members all realize that they disagree violently with each other and everybody else. Needless to say, most of the members are of an age when conformity is not held in any especial esteem. The exhibition, however, did not offer an aggressive challenge to the academic, but simply maintained the right to an extremely personal point of view which is certainly justifiable.

A NUMBER of private collectors made the recent loan exhibition of Persian art at the Pennsylvania Museum exceptionally brilliant. The miniatures from Mrs. Rockefeller's collection included some remarkable examples of portraiture and Mr. Martin Schwab of Chicago sent a group of unusual primitives. The Claude Anent collection, loaned by Arnold Seligmann, Rey and Company, represented the entire range of Persian pictorial art from the primitives to the final developments of the Indo-Persian school as represented by the manuscripts made for Shah Jahan.

The pottery presented several rare types such as the Resafa ware from Mrs. H. O. Havemeyer's collection, and the Guebre ware, both dating from Post-Sassanian period and having their favorite decoration in fantastic animals.

Sir Joseph Duveen loaned



Courtesy of the Worcester Art Museum

AN ETRUSCAN SEPULCHRAL CHEST, ABOUT THE YEAR 350 B.C.

illustrated architectural and historical France, with special emphasis on Provence. Gothic bridges, Renaissance cathedrals, Roman ruins, and mediæval towns, display with feeling an elegance which Europe is said to have possessed before the war. A vital, spontaneous view of Cagnes, a Mediterranean village, was bought by the French Government for the *Musée du Jeu de Paume*.

IN giving a list of paintings by Charles Bargue in this country in International Studio for June (in connection with the reproduction of a series of drawings by that artist) mention was not made of a picture in the Arnot Art Gallery at Elmira, New York. This painting, *At His Devotions*, was purchased at the Seney sale by the late Matthias H. Arnot of Elmira, the founder of the gallery.

WILLIAM PRESTON HARRISON of Los Angeles, who gave a collection of contemporary art



Courtesy of the Art Institute of Chicago

ARMCHAIR IN EMILY CRANE CHADBOURNE COLLECTION



Although this tapestry is shown here above a mantel, it is equally effective when used over a console, sofa or doorway

AN EIGHTEENTH CENTURY VERDURE TAPESTRY

*Reproducing Faithfully the Mellow Coloring and
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to the Los Angeles Museum, has assembled in Paris a group of modern water-colors, pastels and drawings for presentation to the Museum. It includes the work of Matisse, Picasso, Bracque, Vlaminck, Derain, Friez, Utrillo, Pascin and Warroquier.

THE reproduction of Hogarth's *Wedding of Stephen Beckingham and Mary Cox*, which appeared on page 45 of the International Studio for October was used by courtesy of M. Knoedler and Company.

MR. GEORGE D. PRATT of New York has presented the Cleveland Museum of Art with twenty-two Egyptian textiles of the Coptic period. Another portion of Mr. Pratt's collection has been presented to the Metropolitan Museum. The group in Cleveland are of the fifth, sixth and seventh centuries, A.D., and include a great variety of weaves and subjects from the finest tapestry weaving to examples of crude workmanship. Being of the late period they are in many colors.

THE art collections of Williams College have recently been installed in the remodeled Lawrence Hall. The work of adding to this building was only completed two weeks after college opened, which delayed the transferring of the collections from their former quarters in Hopkins Hall. Lawrence Hall was built in Jeffersonian classic style, the original building being octagonal, and the later wings gave it very much the appearance of Monticello. The most recent addition, at the back, will give space for exhibition galleries and a lecture room for the art department.

In the rotunda is placed Chester Harding's portrait of Amos Lawrence, donor of the hall. Also here are three very important possessions of the department in the form of Assyrian slabs dating from the ninth century, B.C., which were obtained for the college through the efforts of Edward Marsh of the class of 1842. These slabs were discovered on the site of Ninevah by Sir Edward Leyard and Sir Henry Rawlinson. Marsh, who was a missionary in Mesopotamia, was instrumental in having them sent to this country.

The collection of paintings consists of examples of the work of Sergeant Kendall, John F. Kensett, John LaFarge, Homer Martin and Elihu Vedder. Troyon, Harpignies and Delacroix are represented among the French. Pottery from Egypt, Greece, South America and the Orient and some Japanese paintings, carvings and textiles make up the remainder of the collection.

THROUGH the gift of Mr. W. A. Sargent of Boston, the Museum of Fine Arts of that city has received a quarto volume containing twenty India proof wood-engravings by J. E. Millais whose subjects are the *Parables of Our Lord*. These were published in 1863, and at that time they attracted little attention but in recent years they have been placed very high in the field of English illustration. The copy which was presented to the Museum by Mr. Sargent once belonged to the well-known English collector, Mr. J. P. Heseltine of London.

THE smaller objects of Byzantine art, enamels, metal work and carved ivories, have taken a place of greater importance in collections of Byzantine art than the same class of objects in western art for the reason that the destruction of the more monumental works of Byzantium have forced the smaller objects into prominence. Many of these first found their way to the West with the returning Crusaders who chose them not so much for their beauty as their sacred associations.

A carved ivory casket of the ninth century has recently been added to the collections of the Detroit Institute of Arts which ranks in beauty and importance with those of the Spitzer collection at Cambridge, the Rhodes Hawkins collection of the British Museum, the Morgan collection in the Metropolitan Museum and also the Bethune casket of the Cleveland Museum.

The design is Syro-Hellenistic, showing its Eastern affinities by the animal motifs at the sides and ends and acknowledging its Greek sources by the design on the cover, which consists of dancing figures. This box was done in the Iconoclastic period (726-842 A.D.), when the representation of all religious subjects was forbidden.

THE poster for the Salon du Franc, prefacing on the walls of Paris the opening of the first art exhibition of the season in the Musée Galliera, was designed by Foujita. Of the one hundred and fifty canvases donated by artists from forty-two countries, thirteen were painted by Americans.

Jo Davidson presented a *Bust of Anatole France*. John Storro, an *Etude des Formes*. Pen and ink *Nudes* washed with bread color, with pale gold hair and tinted lips, by Foujita, hung brazenly next to Pascin's *Figures*, upon which color had fallen as quietly as a fog. A *Still Life* by Paul Burlin, an American, made one wonder if he had studied with Bracque. A naïve portrait of *Two Cows* by the Russian, Marc Chagall, was reminiscent of the recent exhibition of art by Mexican children under twelve years of age. *Horses Plunging into the Sea*, by Chirico, the most talented of the young Italian painters. In a *Nature Morte*, by Juan Gris, one was surprised to find robustness in place of the Spaniard's characteristic delicacy, always his greatest charm. A basket of field flowers by Hasegawa, a Japanese, drawn in black and white, was delicate and lovely. An interior by Micao Kono, also a Japanese, possessed the fine color of an early Matisse. The *Portrait of Trotsky*, by Maliavine, naturally a Russian, was also naturally not a portrait of a man, but an orgy of dancing peasants blazing with joy and bright paint; a *Battle Scene*, by an Englishman, Richard Nevinson; a composition of *Five Musicians*, by Guillaume Schmidt reminds one of the youth of Ernest Bloch and any orchestra in Buda-Pesth. A *Street Scene in Lisbon*, by the Portuguese, Francis Smith, vitalized the accuracy of early Flemish detail with the passion of hot countries. A tender witticism that might have easily illustrated *Brer Rabbit* taking a siesta after lunch, surrounded by his guests, Mr. Frog, Mr. Lizard, and Mr. Caterpillar, was painted by Torsila from Brazil. Marie Vassilief, a Russian, showed an embalmed pagan Christ.



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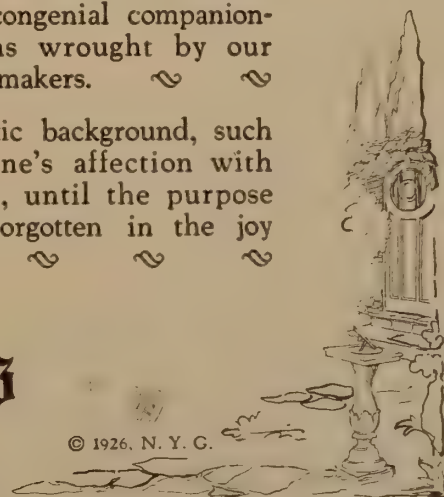
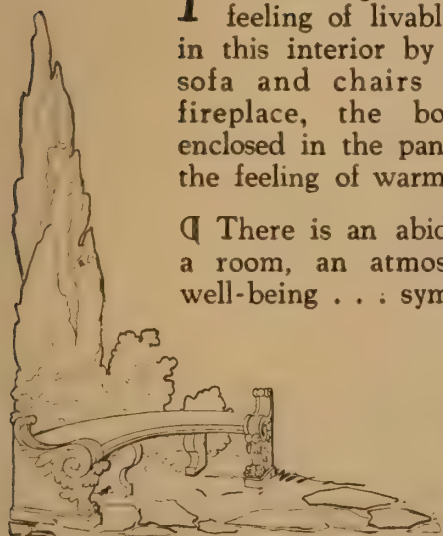
Q Before a sympathetic background, such objects grow upon one's affection with further acquaintance, until the purpose of utility is almost forgotten in the joy of their possession. ~ ~ ~

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MEXICAN ARCHITECTURE, DOMESTIC, CIVIL AND ECCLESIASTICAL. By ATLEE B. AYRES. *William Helburn, Inc., New York.* Price, \$25.00.

THE further one delves into the subject of Mexican architecture, the more is one impressed by the great influence of Spain in what now constitutes the architecture of that country. In the preface to this book this condition is fully explained in one short paragraph: "Historically, Mexico has been a war-torn country. Politically, religiously, socially, and economically it has not been unlike Europe. The driving force of the conquerors and the religious zeal of the church seems to have dominated everywhere and the natives became ready converts to the new religion. The resultant aristocracy kept the great mass of people submerged with practically no chance of self-expression. Under these conditions, it was but natural that the architecture of Mexico should be brought from Spain, just as Spanish architecture, in turn, was largely derived from Rome and the Orient."

The book is entirely a pictorial study. There are four hundred and twenty-six illustrations and the only text is a page of introduction by the author and an equally brief preface by George Willis. Many of the plates are devoted to ecclesiastical work, which only goes to bear out the general assumption that even to this day buildings built by the church are the outstanding features of the country's architecture. The majority of the old churches illustrated are of primitive design, almost any one of which makes a charming picture, its stucco walls half hidden by shrubbery, its dome (for the Mexican church invariably has a dome, generally covered with glazed tile) piercing the blue skies of the south. There are details of beautifully modeled door and window surrounds, cloisters, colonnades, gateways, altars, and various other details of ecclesiastical architecture. Perhaps the chief characteristic of the early work depicted is the great bulk of mass, and the walls, domes, arched ceilings, and heavy buttresses to take the thrusts, all built of masonry. Much of the work has a very pronounced expression of structural stability, permanence and honesty of design.

Among the various examples of domestic architecture are those that suggest adobe construction. Other dwellings, more associated with the cities, are of brick and stone, ornate after the manner of the French type of design. Massive wooden doors are at the portals, richly carved and paneled, back of which are seen ornamental wrought-iron gates. Patios are peculiarly of Spanish origin. They are arcaded on all sides, decorated with fountains and an abundance of tropical flowers, with overhanging balconies of wrought iron protruding from the upper stories of various walls. Windows are invariably protected by wrought-iron guards of ornamental design, behind which are seen solid wood folding blinds.

The book contains a wealth of interest for the architect. It presents the architecture of a colorful and picturesque country in a way which immediately arouses interest and enthusiasm.

R. W. SEXTON.

THE COLOUR-PRINTS OF HIROSHIGE. By EDWARD F. STRANGE. *Frederick A. Stokes Company, New York.* Price, \$25.00.

COLONEL STRANGE's scholarly and beautifully illustrated monograph on Hiroshige is the sort of book that has long been needed by students of Japanese color-prints. The present folio of some two hundred and more pages with its sixteen especially fine plates in full color and thirty-six full page half-tones presents, as does no other work, an adequate survey of the color-print art of Japan's greatest landscapist in this genre. The introductory chapter is concerned with an outline of the technique and history of Japanese color-prints; the second chapter is devoted to the life of Hiroshige; then follow chapters on the development of Hiroshige's style, a consideration of his two most important series of prints, the *Tokaido* and the *Kiso-kaido* series; a description of the other principal series; Hiroshige's Diaries; the fan prints; Surimono; books illustrated by Hiroshige; the artist's sketch-books and drawings; a chapter on Hiroshige and Western Art; a Japanese appreciation of Hiroshige by Sotaro Nakai; a catalogue of Hiroshige's color-prints, which does not pretend to be complete, but, as Colonel Strange says, endeavors to indicate in more or less detail those series of prints by Hiroshige which may be expected to come into the hands of the average private collector, and to supply a basis on which a fuller and more detailed catalogue may yet be built; finally there are sections on Japanese chronology for the period covered by the lives of Hiroshige and his pupils, a list of Hiroshige's publishers and some of their marks and seals, reproductions of the signatures of Hiroshige, reproductions of the Japanese forms of titles of series, titles and signatures of Hiroshige II, and a short index.

Despite Hiroshige's enormous output of color-prints, fine impressions are by no means common, and today are more eagerly sought by collectors than

(Continued on page 84)



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(Continued from page 82)

ever before. Year after year fewer Hiroshige color-prints of supreme quality are to be met in public sales, and now sales which offer a number of Hiroshige rarities are events in the art world.

Ichiryūsai Hiroshige was born and lived in Yedo. His life extended from 1797 to 1858, when he died at the age of sixty-two. He had achieved fame in his day, for a bulletin printed at the time of his death included this remark: "Hiroshige's death cannot be too much deplored." In his appreciation of Hiroshige, Sotaro Nakai says: "Yedo's civilization was the civilization of men. The Yedo people tried to find all the pleasure of life in the congregation of men. In their eagerness to drink deep of the fountains of pleasure they did not mind ruining themselves in the theatres and gay quarters. Artists also tried to seek the beauties of art in men. This was palpably wrong. Art that lost Mother Earth to follow frivolity must be considered as deplorable art, for artifice, however elaborate the painting, is not comparable to the beauties of Nature. It was Ichiryūsai Hiroshige who discovered the 'lost earth' in the midst of this general decadence of art and instilled a new life into art. . . . It is true that Seikaku and Ikku in literature, and Harunobu, Toyoharu, Kiyonaga, Utamaro and Hokusai in art, tried to depict Nature to a more or less extent, but none penetrated deeper into their objective than Hiroshige did. . . . He travelled over the quiet, lonely roads of old Japan seeking subjects for his pictures, and when the night fell he relished and refreshed the artistic impressions obtained during the day under the rushlight of an obscure inn. Hiroshige approached Nature with unadorned simplicity and artless truthfulness; and herein lies a clear distinction between his productions and those of Hokusai and Toyoharu. . . . Hiroshige's portrayal of landscape scenery is simple, straightforward, and emotional. He had the knack of vividly bringing home to the mind of the onlooker the beauties of Nature which, though he might have seen for many years, he failed to appreciate."

Especially interesting is the inclusion of the translation of Hiroshige's Diary from the Japanese, here published for the first time in English. The original perished in the Earthquake of 1923. A transcription of this, not a particularly good one, appeared in Japanese in *Ukiyoe to Fukeiga* by Kojima Osui, and Colonel Strange employs K. Matsuki's translation of this, with the addition of a further fragment now in the collection of Dr. Jonathan Hutchinson. While the catalogue leaves much to be desired, still it is the fullest printed list of Hiroshige's color-prints available and for that we may give thanks. The index is meager and the book deserved a better one. While this is by no means to be considered a definite work, it is one that no lover of Japanese prints can afford to neglect.

GARDNER TEALL.

FORGOTTEN SHRINES OF SPAIN. By MILDRED STAPLEY BYNE.
J. B. Lippincott Company, Philadelphia. Price \$5.00.

IF Spain has for more than three centuries been made to remain the quiet, unnoticed little sister of the nations she is certainly making up now for all the attention she may have missed heretofore. America has discovered Spain and the resulting clamor certainly must surpass even the events that followed on Spain's discovery of America.

It is a beautiful country though. It needed to be discovered, and if it is perhaps a bit to be regretted that the result will mean bustling tourists and wholesale transportation and palm-scratching attendants, it is nevertheless worth even this modernization. And of all the books that try to prove it is worth it, this one by Mrs. Byne is one of the most convincing. Were it not for her detailed information about hotels and routes and schedules this would seem a delightful sketch book of beautiful things in a beautiful country. Of course the directions are very necessary though to the traveler—they are the means whereby she squares the edges of her little pictures.

The photographs which illustrate and often amplify the text are by Arthur Byne and they well deserve the space that has been given to them. If anyone can read the beautiful story of Santo Domingo de Silos, the first shrine to be visited, and study the splendid perpendiculars of Mr. Byne's photograph of its cloister, without wishing he could proceed immediately on a pilgrimage, he should not attempt to read farther—but he will, and he will find that the other cloisters are no less enticing.

E. T.

THE ELEMENTS OF DYNAMIC SYMMETRY. By JAY HAMBIDGE.
Brentano's, New York. Price, \$4.00; handwoven cloth, \$5.00.

THE interest in a science rather than a theory of design, in law as opposed to instinct in determining the relations of the part to the whole in a work of art, has been persisting rather than diminishing since the late Jay

(Continued on page 92)



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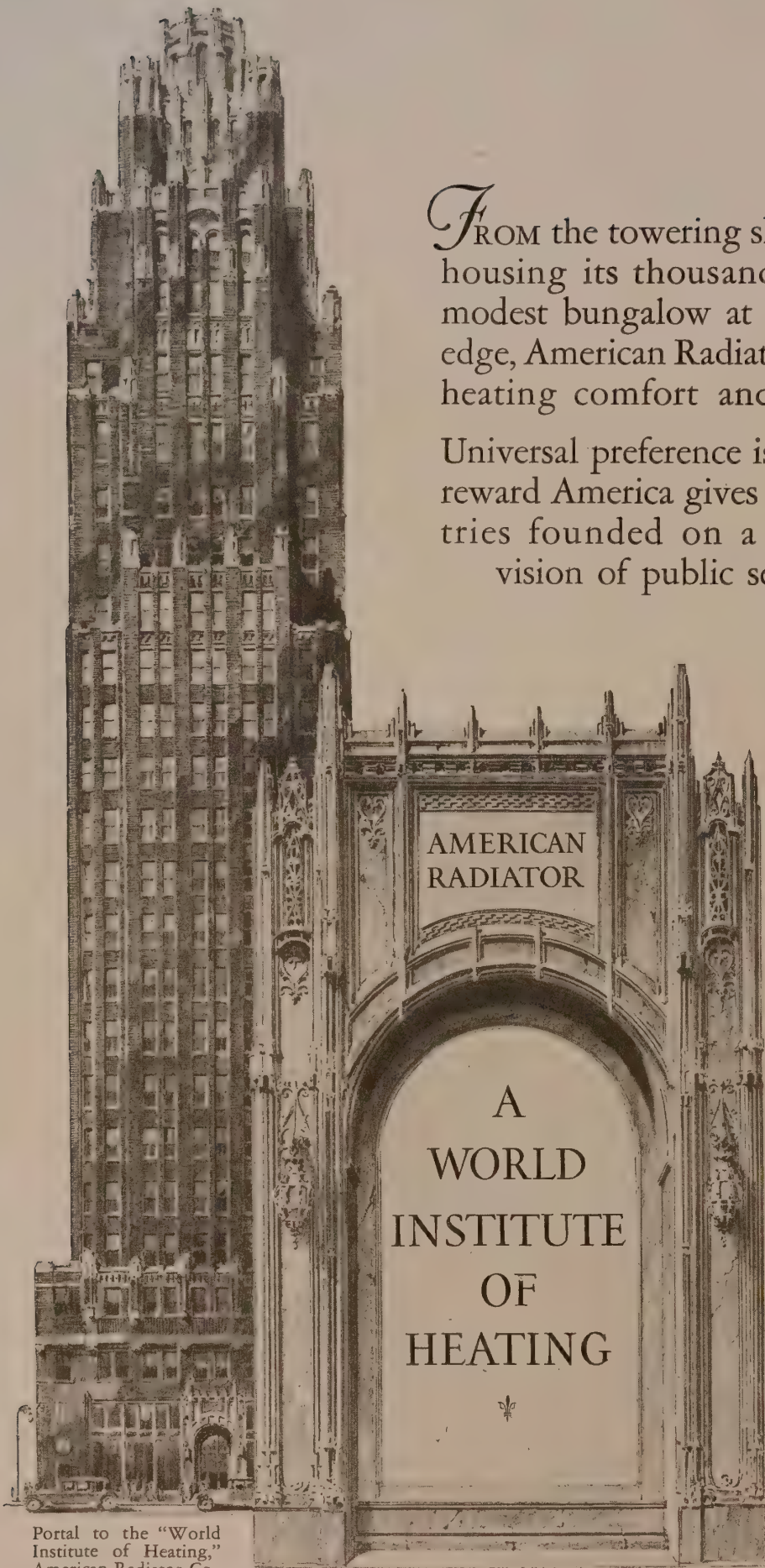
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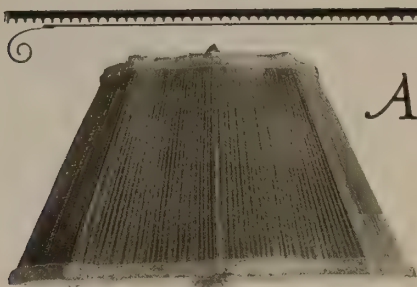
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UMBRIAN PAINTINGS IN AMERICAN COLLECTIONS

(Continued from page 30)

attribution to Antoniazzi with less question in regard to its authenticity.

It will be necessary to go back a little to bring Signorelli into the history of Umbrian painting but since he was so independent a spirit he fits almost equally well into any place. He was born in 1441 at Cortona and were it not for the fact that he painted so much in the towns of Umbria there would be hardly any more excuse for including him here than his master Piero della Francesca who has been omitted on the grounds of his Florentine affiliations. Signorelli, while strongly influenced by Piero, is no more Florentine than Umbrian and if one is looking for those who are like him it is necessary to turn to those who followed him, particularly Michaelangelo. There is something that may be traced directly to Umbria in Signorelli's work, however, and that is his desire to animate realism with dramatic feeling, which he owed to a people who were never persuaded to follow realism for its own sake. There is in his work a combination of literalness with imagery, and a revelation of emotion through the physical aspect that makes him almost equally a scientist and a poet. Signorelli painted in Rome in the Sistine Chapel, he painted the *Episodes of the Life of St. Benedict* at Monte Oliveto Maggiore at Asciano in which the figures with the beautiful movement of their draperies are compelling by the sheer beauty of line. Quite different are the monumental figures of his frescoes at Loreto in the Chiesa della Casa Santa where they are made impressive by bringing them close. His most famous works are the justly famous paintings of the *Last Judgment* in the Chapel of St. Brixio in the Cathedral of Orvieto. These mighty compositions, in which so vast an amount of incident is held within so comprehensive a plan, form one of the greatest single achievements which any painter has to his credit.

Signorelli in this high vein is not represented in this country but there are several works of particular importance. A painting of St. James has recently come to the Fearon Galleries in New York and there is an *Adoration of the Magi* in the Jarves collection and a *Mary Magdalene*, an *Annunciation* and a *Nativity* in the Johnson collection as well as the head of a boy which is reproduced. The *Annunciation* is harsh in color, being almost entirely in browns, but the figures are meaningful, and the *Nativity* has that tense quality of emotion which Signorelli likes to express by somewhat exaggerated pictures. The head of a boy is a return to more typically Umbrian characteristics, having the quality of mood predominating. His inward-gazing eyes have resulted in his being called sulky by one critic but he seems simply withdrawn from the external world rather than at cross purposes with it. This head has a counterpart in the frescoes at Monte Oliveto in the painting of the meeting of St. Benedict with Totila and he appears again in the Louvre *Adoration*.

There are other painters, like Lo Spagna, Timoteo della Vite, Niccola da Foligno who are represented in this country and there are many works by unidentified Umbrians, like the *Madonna di Santa Chiara* in the Fogg Museum, which could draw an account of Umbrian paintings out to a greater length than a magazine article admits; at a loss of completeness, I must pass to the later achievements of the school. The latest Umbrian painting that is reproduced is the *Holy Family* by Zaganelli in the Fogg Museum which is chosen because it reflects so much of Pinturicchio and the final development of typically Umbrian processes. There is Pinturicchio's *Holy Family and St. John* in the same collection but the Zaganelli has been chosen because for purposes of reproduction in black and white it has certain points of superior interest although in color the Pinturicchio is happier. Pinturicchio himself can also be studied in the remarkable series of ceiling panels which the Metropolitan Museum purchased in 1914. These were done for the palace of Pandolfo Petrucci, tyrant of Siena. There are two exceptional paintings by Perugino which also might have been selected to mark the final phase of Umbrian painting but, as has been indicated, Perugino stands well beyond the local school and for that reason the more modest Zaganelli has been selected instead of Perugino's beautiful *Adoration of the Child* in the Worcester Museum or his other treatment of the same subject in the Morgan Library in New York.

Zaganelli's *Holy Family*, which was purchased by Mr. Charles C. Perkins in Rome between 1850 and 1860, is a painting which is closely related to Umbria. Although his style is at times marked by influences from Ferrara and Bologna, he is here seen so close to Pinturicchio that it is not surprising that the painting was once attributed to the greater master. It is a painting which points back to the gentle Umbrian of the Gardner collection; it derives from the miniaturist school of Gubbio in which Pinturicchio himself was trained. Its exquisite and romantic landscape originated in the experiment of Fiorenzo. This final statement of local Umbrian painting sums up what has gone before in both spiritual and physical qualities and holds the two in so nice a proportion that the harmony intensifies that lyric joyousness of which the painting itself has justly come to be so richly expressive.

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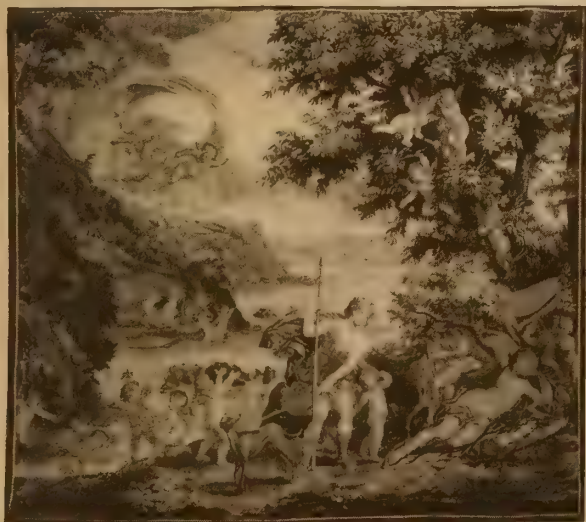
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A SHELF OF NEW ART BOOKS

(Continued from page 84)

Hambidge first announced his discovery that the laws of proportion revealed in ancient art were harmonious with those of plant and animal growth. The newly published book does not contain new material; it consists of lessons which were printed in *The Diagonal*, a monthly magazine published by Mr. Hambidge in the winter of 1919-20 while he was in Europe. No change is made in the text although the sequence of the material is different in a few instances.

The Elements of Dynamic Symmetry is a text-book rather than a commentary; the author formulates laws in geometric terms rather than illustrates the use of them in ancient art, as in *The Greek Vase* and his book on the Greek temples. It is a book for the serious student with a problem to solve and although a knowledge of higher mathematics is not necessary the book is entirely mathematical in character. It begins with the dynamic symmetry of the plant as exemplified in the law of leaf distribution and continues with simple rectangles, showing how the interdependence of their parts is based on the proportioning law found in nature, and concludes with compound rectangles and their more complicated relationships. H. C.

SOME LESSER KNOWN ARCHITECTURE OF LONDON. By JAMES BURFORD and J. D. M. HARVEY. *William Helburn, Inc., New York.* Price, \$6.00.

THERE is much that is good in architecture in the small town which, because of its proximity to the more pretentious and perhaps more magnificent achievements of a big city, is considered of relatively little importance and therefore often neglected. There are few who make any effort to search for information in obscure and unexpected places, but there is a reward for such a search in the outskirts of London, as is evidenced by the material illustrated in this book. The authors have followed roads out of London which led to Hammersmith, Hampstead, and Brentford, where they have found buildings which in their quiet way form the lesser known architecture of London. Much of the old material has been commercialized yet much of it retains its original charm. Certain buildings are "much restored," some much altered and others much decayed. There is occasionally some incongruity in the presentation or something carelessly treated, but the collection of illustrations as presented is interesting and very significant. One finds in this well-reproduced collection of photographs neat red brick façades, broad white-sashed windows, tall doors with shell-like hoods above, and fine wrought-iron garden gates. Though the book is small (for there are only seventy pages), it is an introduction to very fine things which deserve to be known. R. W. S.

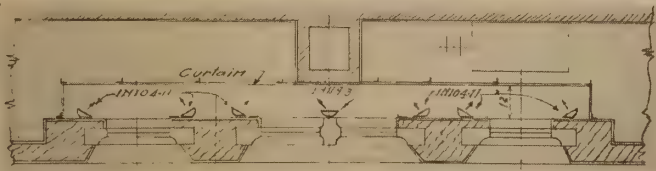
MASTERPIECES OF GREEK DRAWING AND PAINTING. By ERNST PFUHL. *The Macmillan Company, New York.* Price, \$10.50.

PROFESSOR PFUHL, of the department of classical archæology of the University of Basle, is known as the author of a monumental work, *Malerei und Zeichnung der Griechen*, from which he has selected his illustrative material for the present volume. The book has been translated into English by Professor J. D. Beazley of Oxford University.

While the author does not claim to present a comprehensive history of Greek pictorial art, he indicates the significant aspects of it during a thousand years, or from the early geometric style of the eighth century B. C. to Pompeian wall painting which, although it may be called Roman, is really the final manifestation of the Hellenistic style. Vase painting was an art of line and even when it outgrew its geometric origins and concerned itself with the human figure in compositions that placed it in larger areas of space, it never became concerned with naturalism in color and only slightly with perspective. It is true that for a time in the later classic period certain painters made an all but frantic effort to suggest space and volume, but the style settled down again into a linear flatness in the final stages of Attic painting; even where the figures are placed in tiers to suggest space the composition is conceived with a decorative flatness.

With monumental painting, of which we see only reflections, the modern idea of volume was born; the conquest of light, color, and form must have been won about the end of the fourth century. The best evidence of it is the copy in mosaic of a great original, illustrated on plate 121, which had Pliny's highest praise, the *Alexander the Great Threatening the Fleeing Darius*, done in the fourth century by the Attic painter Philoxenos of Eretria for King Cassander. The copy is of the third or second century, B.C. and was found in Pompeii. It is now in the Museo Nazionale at Naples.

The illustrations are one hundred and sixty in number, four of them being in color. The majority of the specimens are in European collections. Among the few from this country are two of the Pompeian wall paintings in the Metropolitan Museum. H. C.



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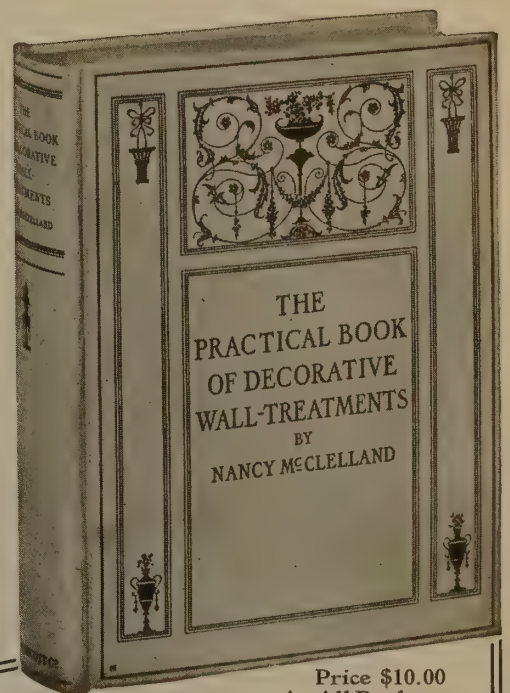
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American Fine Arts Society, 215 West 57th
St. Sixtieth Annual Exhibition of the Ameri-
can Water-Color Society and the Thirty-
seventh Annual Exhibition of the New York
Water-Color Club, Jan. 4-16. Fourteenth
Annual Exhibition of the Allied Artists of
America, Jan. 23-Feb. 13.

Anderson Galleries, Park Ave. and 59th
St. Paintings by Richard Wyndham, Jan.
15-22.

Arden Galleries, 599 Fifth Ave. Furniture
and fabric accessories collected in France
and Italy, Jan. 8-31.

Art Center, 65 East 56th St. Exhibition
of cotton, antique and modern, through
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Bonaventure Galleries, 536 Madison Ave.
Exhibition of autographs, portraits, and
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Brooklyn Museum, Eastern Parkway,
Bklyn. Woodcuts by Gordon Craig, Print
Gallery, Jan. 9-31.

Brunner Galleries, 27 East 57th St.
Exhibition of Anne Goldthwaite, to Jan. 8.

Daniel Galleries, 600 Madison Ave. Paint-
ings by Kuniyoshi, through Jan.

Dudensing Galleries, 45 West 44th St.
Paintings by William Schulhoff, through Jan.

F. Valentine Dudensing, 43 East 57th St.
Exhibition of Henri Matisse, Jan. 7-31.

Ehrich Galleries and Mrs. Ehrich, 36 E.
57th St. Paintings of the Madonna by old
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Fearon Galleries, 25 West 54th St. English
portraits, through Jan.

Ferargil Galleries, 37 East 57th St. Ameri-
can paintings and sculpture.

Grand Central Galleries, 15 Vanderbilt
Ave. Paintings by Ellen Emmet Rand;
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Paintings by Walt Kuhn, Jan. 20-Feb. 9.

Harlow Galleries, 712 Fifth Ave. Etchings
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P. Jackson Higgs, 11 East 54th St. Italian
and Flemish primitives, portraits by Rubens,
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Raeburn, Stuart.

Hispanic Society of America, 156th St. and
Broadway. Paintings by old and modern
Spanish masters.

Holt Galleries, 630 Lexington Ave. Fall
paintings by Volkert, Chapman, Albert,
Ryder, and others, to Jan. 10. Paintings by
E. Maxwell Albert, Jan. 24-Feb. 12.

Intimate Gallery, Park Ave. and 59th St.
Recent developments by John Marin, to
Jan. 11. Exhibition by Arthur G. Dove,
Jan. 11-Feb. 7.

D. G. Kelekian, 598 Madison Ave. Anti-
que Oriental sculpture and pottery;
Gothic sculpture.

Kennedy Galleries, 693 Fifth Ave. Etch-
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Keppel Galleries, 16 East 57th St. Etch-
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Kleykamp Galleries, 3 East 54th St.
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Knoedler Galleries, 14 East 57th St.
Water-colors of flowers by Mrs. A. Stewart
Walker, to Jan. 8. Engravings and wood-
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Alfred Hoen, through Jan.

Lewis and Simmons, 730 Fifth Ave. Old
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Macbeth Galleries, 15 East 57th St. Paint-
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Water-colors by John Lavalley, Jan. 18-31.

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(Continued on page 96)

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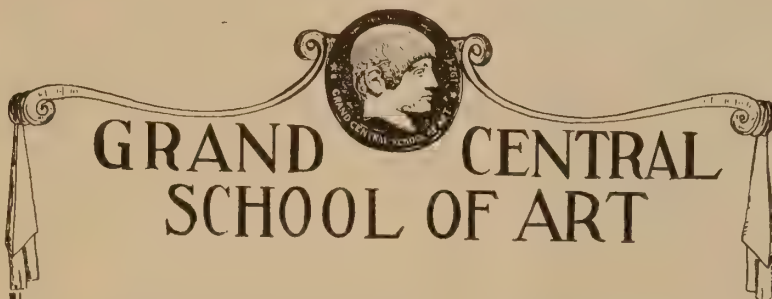
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ART CALENDAR

(Continued from page 94)

Exhibition of Swedish contemporary decorative arts, Gallery D 6, Jan. 18-Feb. 27. Exhibition of embroidered waistcoats, Gallery H 19; four special exhibitions of prints—Peeter Brueghel, Mary Cassatt, 18th century French portraits and ornaments by Pillement, and 19th century color prints, Jan. 17 through Feb.

Milch Galleries, 108 West 57th St. Water-colors by Thomas Moran, to Jan. 8. Portraits by Millie Bruhl Fredericks; landscapes by H. M. Rosenberg, Jan. 10-22. Recent paintings of the Cornwall coast by W. Elmer Schofield; water-colors and etchings by Mr. and Mrs. Will Simmons, Jan. 24-Feb. 12.

Montross Galleries, 26 East 56th St. Water-colors by Charles Hopkinson, Jan. 3-16. Oil paintings by S. Edwin Church, Jan. 18-31.

National Arts Club, 15 Gramercy Park. Annual exhibition of paintings and sculpture by members, Jan. 5-29.

New Art Circle, 35 West 57th St. Exhibition of work by Michael Baxte, Maurice Becker, Ben Benn, F. Blumberg, Hugo Gellert, E. Booth Grossman, Gert Hondius, L. Lozowick, Mege, Helen Perdriat, Charles Sheeler, and William von Schlegell, to Jan. 15.

New Gallery, 600 Madison Ave. Murals by Thomas H. Benton, Jan. 8-22. Paintings by James Chapin, Jan. 23-Feb. 5.

Our Gallery, 113 West 13th St. Exhibition of contemporary American paintings.

Parish-Watson, 44 East 57th St. Chinese porcelain and pottery and Persian pottery.

Persian Art Center, 50 East 57th St. Persian textiles, lacquers, miniatures.

Public Library, Fifth Ave. and 42nd St. Memorial exhibition of dry points and color prints by Mary Cassatt, room 321; mezzotints by John Greenwood and others and selections from Seymour Haden collection, room 316, through Jan.

Ralston Galleries, 730 Fifth Ave. Old masters and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave. Paintings and drawings by Leon Kroll, Jan. 3-24.

Reinhardt Galleries, 730 Fifth Ave. Loan exhibition of old masters from El Greco through Matisse, Jan. 15-31.

Salmagundi Club, 47 Fifth Ave. Annual auction sale, Jan. 21-Feb. 4.

Schwartz Galleries, 517 Madison Ave. Group of etchings by old and modern masters.

Weyhe Galleries, 794 Lexington Ave. Paintings by Alfred Maurer; sculpture by J. B. Flannigan, Jan. 3-24.

Wildenstein Galleries, 647 Fifth Ave. Seventy-nine drawings and water-colors by Constantin Guys from collection of Baron Napoleon Gourgand, Jan. 3-31.

Max Williams, 805 Madison Ave. Ship models and prints and paintings of ships.

Yamanaka, 680 Fifth Ave. Siamese and Cambodian statues in bronze.

Howard Young Galleries, 634 Fifth Ave. Collected paintings by American and foreign artists.

BOSTON

Casson Galleries, 575 Boylston St. Paintings by old masters, through Jan.

Museum of Fine Arts. Sculpture by Paulanship, through Jan.

CHICAGO

Art Institute. One-man exhibitions of works by Mary Cassatt, René Ménard, William Ritschel, and Gjura Stojana, galleries 251-261; loan exhibition of modern art under the auspices of the Arts Club, to Jan. 24. Survey of recent accessions in the Print Department, to Jan. 25. Exhibition of work by the Saturday morning juvenile classes of the Art Institute School, to Feb. 1.

Chicago Galleries Assoc., 220 N. Michigan Ave. Landscapes and industrial pictures by George A. Aldrich; figure arrangements and portraits by Oskar Gross; landscapes by Edward Grigware, Jan. 13-29.

Marshall Field Galleries. Fifth annual exhibition of the Chicago No-Jury Society of Artists, Jan. 10-22.

CINCINNATI

Art Museum. Ohio Water-Color Society, through Jan.

CLEVELAND

Art Museum. Twenty-fifth International Exhibition from Carnegie Institute, Jan. 4-Feb. 14.

COLUMBUS, OHIO

Gallery of Fine Arts. Exhibition by School Art League of New York,* through Jan.

DECATUR, GA.

Agnes Scott College. Reproductions of paintings by the great masters,* Jan. 22-Feb. 5.

DECATUR, ILL.

Decatur Art Institute, West Main and Pine Sts. Oils and sculpture, All-Illinois Society of Fine Arts, through Jan.

EMPORIA, KANS.

Kansas State Teachers College. Loan collection from Metropolitan Museum, New York,* Jan. 1-15.

FAYETTEVILLE, ARK.

University of Arkansas. Etchings and wood block prints,* Jan. 4-18.

FORT WORTH, TEX.

Fort Worth Museum (Carnegie Library). Paintings from the National Academy of Design,* through Jan.

GAINESVILLE, FLA.

Gainesville Art Assoc. Thirty paintings by contemporary artists,* through Jan.

HOUSTON, TEX.

Museum of Fine Arts. Traveling exhibition from Grand Central Galleries, New York, Jan. 8-22.

LINCOLN, NEB.

University of Nebraska. Etchings and wood block prints,* Jan. 22-Feb. 5.

LOS ANGELES

Artland Club, Fine Arts Bldg., Seventh and Flower Sts. First Annual Exhibition of Pacific Coast artists, to Jan. 29.

The Museum, Exposition Park. Architecture and allied arts; collection of French paintings; exhibition of costumes; paintings by Charles Gos; annual exhibition of Camera Pictorialists, through Jan.

MEMPHIS

Brooks Memorial Art Gallery. Drawings by Lilian Westcott Hale;* paintings by Canadian artists,* through Jan.

MILWAUKEE

Art Institute. Art for children in European picture books; exhibition of Persian pottery; water-colors by Winthrop Turney; paintings by George H. Macrum, through Jan. Sculpture by Louis Mayer, Jan. 15-Feb. 15.

MONTEVALLO, ALA.

Alabama College. Paintings lent by the Metropolitan Museum,* Jan. 22-Feb. 5.

NEW ORLEANS

Sophie Newcomb College. Exhibition of interior decoration from N. Y. School of Fine and Applied Arts,* through Jan.

PHILADELPHIA

Art Club. Exhibition by Arrah Lee Gaul Brennan, Jan. 7-27.

ROCHESTER, N. Y.

Rochester Athenæum and Mechanics Institute. Original illustrations, chiefly in color,* through Jan.

TOLEDO

Museum of Art. Paintings by Gustav A. Fjaestad, to Jan. 16.

UTICA, N. Y.

Utica Public Library. Color woodcuts by A. Rigden Read,* through Jan.

WASHINGTON, D. C.

Corcoran Galleries. Thirty-first Annual Exhibition of Washington Water Color Club to Jan. 16. Exhibition by Society of Washington Artists, Jan. 23-Feb. 20.

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FEBRUARY
1927

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The Cover, a portrait of Young Master Meyrick, is by John Hoppner. Courtesy of M. Knoedler and Company

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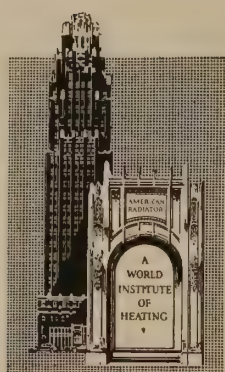
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OBJECTS OF ART



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PETIT-POINT EMBLEM OF THE ORDER OF THE GARTER WITH THE MOTTO, "HONI SOIT QUI MAL Y PENSE," IN GOLD

OBJECTS OF ART FOR THE HOME

BY JOHN B. TRIMMER

HISTORY reveals that those periods in which a particular art becomes a vogue are merely the recurrence of a former cycle. From earliest ages each nation has founded or developed a tradition in art which has come down to posterity as representative of that era in its history. In more modern times it has obviously been impossible for any one people to found an essentially new tradition; rather the fundamentals of previous epochs have been adapted and to these have been added the distinguishing characteristics of the several races. Thus to-day in the revival in America of the more ancient crafts the demands of our national environment will doubtless be impressed upon our present day interpretation as will the influence of local conditions. These influences will not be more evident in any modern work than in that which may be termed the "domestic arts," the principal of which is probably needlework. The importance of the splendid panels in *petit-point* and in *gros-point* to a scheme of interior decoration is now fully realized, and although the charm and beauty of this art have at various times given place to other vogues it has never for long remained entirely neglected.

Many families possess specimens of this hand-made tapestry which represent the industry of an ancestress, but unfortunately much of this work was allowed to decay from lack of attention, with the result that many fine pieces are damaged beyond repair. Consequently at the present time we have not only a collective but also a constructive interest in this craft. The same may be said of the English aristocratic circles, although there the industry is frequently actuated rather than by necessity than by excess of leisure. The ladies of the erstwhile governing party of Britain are not alone in this lucrative and fashionable craft, for at a recent exhibition several examples by the more or less nimble fingers of the lordlings were also on view. In fact it has been suggested that the art of needlework is being adopted as an antidote for the gout contracted in earlier and more prosperous times.

A noticeable refinement of modern taste is evident in the preference accorded to the tent-stitch or *petit-point*, as it is perhaps better known. The probability is that this first appeared in France, where by the time of Louis Quatorze it had acquired a splendor which, while undoubtedly

equaled in after years, was never surpassed. Thence in the reign of Elizabeth it found its way to England through the medium of the French embroiderers who emigrated to Britain at that time. But the great stimulus to *petit-point* was the fact that needles began to be made in England, and the art later received further impetus from the personal interest displayed by Queen Mary of Orange, many specimens of whose work still exist in the royal palaces and castles.

This royal lady so popularized the industry that it spread from the artistocratic homes even to the humble rural cottages, and in some of these small pieces of *gros-point* or cross-stitch may still be found in use as mats for vases or as teapot stands, while occasionally quaintly worked examples of *petit-point* are framed as wall pieces. At no time since then have finer panels for screens been produced than those which are sometimes found dating from the late seventeenth and early eighteenth centuries. At this period *petit-point*, which was undoubtedly influenced by and closely resembles the contemporary tapestry, was also largely used as covering for furniture. In some instances as many as twenty-four chairs would be covered in this dainty work and those who have practised the art are fully aware of the immensity of making that number of even small panels in this fine stitch. Earlier pieces are often composed entirely of *petit-point* but this soon gave place to the actual decorative design being prepared in that manner, the ground-work being composed of various brightly colored wools applied with the cross-

stitch method. The *petit-point* was worked in silk and wool usually on canvas or a coarse linen.

Many of the smaller pieces similar to the emblem of the Order of the Garter, which is illustrated here, are exquisite in their craftsmanship, and Mr. Frank Partridge is indeed fortunate in having accumulated so many important pieces closely associated with the royal family of Great Britain. Large pieces of furniture covered with *petit-point* are seldom found, for, because of the delicate fabric, few have survived the wear of past ages. Unless employed on a large plain surface much of the beauty of the work is lost and for this reason *gros-point* is much to be preferred, as is evident on the grandfather chair shown. The latter, which was made by the Hayden Company, is an example of a twentieth century American-made chair



Courtesy of the Hayden Company

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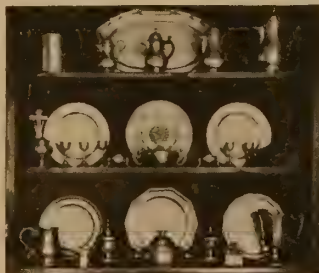


"Woman in the Field" by Vincent van Gogh

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frame, covered with eighteenth century needlework. Many of the pieces which are now being brought to this country have been discovered in old chests, carefully folded and protected from moths by the lavender which is always reminiscent of old-world homes.

SELDOM now, even in remote hamlets or villages hidden in the backwaters of time, do we hear the cheery ringing of the blacksmith's anvil. The mellow note of steel on steel is gone and that peculiar odor of burning horn which in our schoolboy days would allure us to the door of the "smithy." There are still parts of Europe, however, where the horse retains his former importance and the *forgerons* still leisurely make horseshoes, although they no longer produce those splendid signs for which the inns of France and Switzerland are distinguished. From mediæval times these represented to the weary traveler a hope that his journey was at an end until the morrow. The older countries have to this time retained the same method of identifying hostelries and taverns, although at one time similar means were employed to identify even shops and private houses. A relic of this latter custom survives at the present time in Lombard Street, London, where various famous financial houses still exhibit the hanging signs by which they were at one time known. Even as late as the end of the seventeenth century few persons were sufficiently well educated to be able to read, and a charter was granted to the citizens of London permitting them "to expose and hang signs posted to their houses and shops for the better finding out of such citizens' dwellings," and many of these curious emblems remain to recall our less erudite forbears.

Switzerland is undoubtedly richer in these fine examples of the ironmaker's craft than any other country. One of the earliest, which is now in the Museum at Fribourg, is the Sign of the Tailors—the Unicorn and the Scissors—sus-



Courtesy of C. Vandevere Howard

AN INN SIGN FROM SWITZERLAND IN WROUGHT IRON

pended from a beautifully wrought bracket, similar to that which Mr. C. Vandevere Howard has allowed us to illustrate. Although much architecture in Switzerland has suffered at the hands of the modern renovator, the people have contrived to preserve the doorways and original signs of the inns. Much latent artistry has been expressed in these ofttime naïve designs in which the ornamentation is entirely wrought in iron.

ALTHOUGH, on account of their lesser intrinsic value, specimens of old pewter are not so highly prized as those of silver, they are nevertheless of importance from the point of view of craftsmanship and historical interest. This is very evident from the fine examples made by our own American pewterers, whose art displays all the grace of their European contemporaries. Pewter was used in earlier civilizations, but it was not until

after the middle ages that it appeared in the form of domestic vessels in western Europe, then gradually displacing the former crude wooden and earthenware pieces.

It is supposed that pewter, which is a composite metal of lead, tin, copper, zinc, and bismuth, was evolved as a medium which would allow the craftsman greater facility in moulding and shaping. The suggestion that silver was at any time intentionally used as a component is erroneous. That some pewter does contain a certain small amount of the more valuable metal is obvious, this often being "carried" by lead and copper in their natural state, but the amount which might be found in each piece is inappreciable. The contention has been advanced that the greater brilliancy of French pewter pieces, such as those which have recently been imported by Mrs. Booth Trask, is due to the presence of silver in the metal. Actually, however, this is attributable to the higher proportion of tin and the greater diligence displayed by the French housewife.



Courtesy of Marion Booth Trask

IT IS SAID THAT THE BRILLIANCY OF FRENCH PEWTER IS DUE TO THE PRESENCE OF SILVER, BUT IT IS MORE LIKELY A NATURAL RESULT OF THE HIGHER PROPORTION OF TIN AND THE GREATER DILIGENCE OF THE FRENCH HOUSEWIFE

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Courtesy of Joseph Brummer

A SIXTEENTH CENTURY CAFAGGILO PLATE

The factory of the Medici family at Cafaggiolo near Florence produced majolica which ranks with the finest examples of the best period of the ware in Italy. Typical of the style of the Cafaggiolo artists are the broad brush strokes of the blue background and the flowing leaf design of the border of this plate. The decoration employed is an example of the encroaching influence of pictorial art on the art of ceramics which began in the fifteenth century. The head in the center is purely pictorial while the border is representative of the older type of ornament. Only a comparatively small region in Italy produced her famous majolica; this was bounded by Bologna and Perugia on the north and south respectively, and extended from Siena on the west to the Adriatic. Within this area were the famous centers of Faenza, Forli, Urbino, Castel Durante, Gubbio, Perugia, Rimini, Pesaro and Cafaggiolo

INTERNATIONAL STUDIO



FEBRUARY, 1927

GREEK VASE PAINTING IN RED-FIGURED STYLE

BY J. S. GREEN, JR.

THE SUBJECTS OF THESE VASES, WHICH ARE EAGERLY SOUGHT BY COLLECTORS,
AFFORD AN UNRIVALED OPPORTUNITY TO DISCOVER WHAT GREEK LIFE WAS LIKE

SUPPOSE, for a moment, that a man had never heard of Greek art and had never known that it is conventional to admire it. What qualities would be revealed to this unprepared person who was eager, at the same time, to discover its merits? Two specific characteristics at least would appear at once—simplicity and directness. The Greeks seemed to see objects with extraordinary clarity. Living in the morning of the world, in a land of sunshine and clear outlines, they perceived, without preconceptions, the beauty about them. They knew and loved the definite and the familiar; they shunned the vague and the ineffable. At the same time they possessed exceptional intelligence, taste, and a power of idealization, which prevented their art from sinking into the merely banal. A race possessing this clarity of vision would, in its art, strive to catch the formal aspects of a beautiful object, and would endeavor to eliminate useless detail, as the latter destroys the simplicity which is necessary to the adequate presentation of form. Greek form, however, is not abstract; on the contrary, the essence of Greek art is found in the fusion of the formal values of an object with its representational quality. Nor, on the other hand, does Greek art attempt a mere copy of nature; it simply selects and treats natural objects from the standpoint of their formal elegance.

These characteristics are found in all phases of Greek art—in gems, coins, and sculpture, as well as in vase painting. For the present we may confine ourselves to the last-mentioned province, and examine some of the charmingly decorated vessels which were produced in great numbers at the end of the sixth and first half of the fifth century B.C.

There are at least two reasons why Greek vases are

worthy of the attention of those interested in Hellenic civilization. They present, with the exception of a few negligible scraps, the only surviving examples of Greek painting during the sixth and fifth centuries, and the subjects painted on them afford an unrivaled opportunity to discover what Greek life and religion were like. For these purposes a happily large number of Greek vases have survived, of all kinds and of all degrees of excellence. In comparison the remains of Greek sculpture are few, and besides, sculpture is, by its very nature, inadequate for the portrayal of a great variety of subjects. Many of the vases were found in Etruscan tombs, having been exported from Athens to Italy, and the custom of burying these vessels with the dead is largely responsible for the fact that so many of them have been preserved. They have lain for ages, like Sir Thomas Browne's funeral urns, buried under the "drums and tramlings" of many conquests, and have emerged to the light after their long sleep, in many cases as fresh as when they left their maker's hands. Their beauty has been almost universally admired, and they have been eagerly sought for and collected since the time of Sir William Hamilton, who was British ambassador to Naples at the beginning of the nineteenth century.

But for a considerable period after their discovery no one seemed to ask who painted them, nor was it noticed that the paintings themselves often possessed a high degree of individuality. In the course of time, however, a closer inspection revealed that the vases bore inscriptions, some of which stated that a certain potter, Hieron for example, made this one, or (more rarely) that a certain painter, such as Euphronios, decorated that one. This discovery led to a more careful examination of the stylistic peculiarities of the paintings them-



Courtesy of the Metropolitan Museum of Art

A FINE EXAMPLE OF ARCHAIC DRAWING IS THIS EARLY WORK OF THE BERLIN AMPHORA PAINTER ON THE SHOULDER OF A HYDRIA. ACHILLES, THE FIGURE AT THE LEFT, IS ABOUT TO HURL HIS SPEAR AT THE PRONE PENTHESILEA

selves, an examination which has gone on and has achieved to-day a wonderful accuracy in the attribution of even unsigned vases to specific painters. In the specimens of Greek vase painting illustrated here an attempt has been made to point out some of the individual stylistic characteristics of five different painters, and we may thus be led to realize that the decorations on Greek vases possess far more individuality and artistic merit than modern conventional patterns on porcelain.

Greek vase painting is usually divided into the "black-figured style" and the "red-figured style." Vases in the former group were decorated with black figures on a background of reddish-brown clay and were produced in the sixth century until about 530 B.C. They were followed by vases in the red-figured style, in which the background was painted black, leaving the figures to stand out in the color of the clay, with no painting on them except what was necessary to indicate hair, eyes, drapery, and other details. This style represents the highest point in Greek vase painting, because it then

achieved its most varied and most graceful expression. All of the vases illustrated here belong to this style. Let us examine them separately in approximate chronological order.

Our first artist is called the Berlin Amphora Painter. An early work of his is the group on the shoulder of a hydria in the Metropolitan Museum, New York. Achilles at the left is about to hurl his spear at the prone Penthesilea, the leader of that band of warlike ladies who helped the Trojans oppose the Greeks during the siege of Troy. This is a fine example of archaic drawing; the stiffness and slight awkwardness of the poses are not unpleasing, reminding one rather of the naïve grace of adolescence. The figures of the Berlin Amphora Painter have a freshness which is suggested by his wonderful firmness and delicacy of line. It is not a cloying or mincing delicacy, for it has all the strength as well as the uncertainty of youth. The faces are in profile as are nearly all the faces in Greek vase paintings. Greek artists did not learn to draw full and three-quarter faces



Photo by Alinari

ANOTHER WORK OF THE BERLIN AMPHORA PAINTER IS THE DECORATION ON A HYDRIA IN THE VATICAN, REPRESENTING APOLLO ON A WINGED TRIPOD SAILING OVER THE SEA. APOLLO WAS BORN ON THE ISLAND OF DELOS AND HE IS HERE SHOWN COMING TO THE GREEK MAINLAND TO PRESIDE OVER HIS ORACLE AT DELPHI. IT IS WELL TO NOTICE THE ECONOMY OF THE MEANS EMPLOYED IN THE POETIC CONCEPTION OF THE FIGURE

correctly until painting had long passed its prime. As a general composition, it will be noticed that the right arm and leg of Achilles, together with his spear, extend in one direction, while the body of Penthesilea, and especially her left arm with the bow, reach out in the other.

This extension of limbs or other objects in opposite directions is characteristic of the style of the Berlin Amphora Painter. Another work of his, more mature and finished than the example just mentioned, is the beautiful decoration on a hydria in the Vatican, representing Apollo on a winged tripod sailing over the sea. Apollo was born on the island of Delos, and he is here shown coming to the Greek mainland to preside over his



Courtesy of Hartwig's "Die Griechischen Meisterschalen"

INTERIOR OF CUP BY THE PANAITIOS PAINTER

oracle at Delphi. The tripod is possibly for the use of the priestess of Delphi, who sat upon one over a cleft in the rocks, and, under the intoxication of the sulphuric fumes which issued thence, uttered the oracles of the god. Apollo is carrying his lyre, for he is also to preside over the Muses, and his quiver of arrows hung over his right shoulder proclaims him the Far-Darter. The poetic conception of the figure will escape no one, but it is well to notice here the economy of the means employed.

The artist does not shout and scream his meaning, but suggests it by a very few but telling strokes, each of which is freighted with significance for the sympathetic observer, although at the same time the decorative pur-



Courtesy of the Museum of Fine Arts, Boston

THE ATHLETES ON THIS CUP ARE CHARACTERISTIC EXAMPLES OF THE STYLE OF THE PANAITIOS PAINTER. THE FIGURES ARE EXECUTED WITH A GREAT VERVE; THEY HAVE THE ANIMAL GRACE OF A GREYHOUND OR ANTELOPE



Courtesy of the Museum of Fine Arts, Boston

AN EXAMPLE OF THE BRYGOS PAINTER'S WORK IS THIS MAGNIFICENT KANTHAROS, A VASE WHICH, IN SHAPE AT LEAST, IS CERTAINLY ONE OF THE MOST BEAUTIFUL IN THE WORLD. THE SUBJECT IS ZEUS PURSUING GANYMEDE

pose of the whole composition is not lost sight of. For instance, instead of giving us a realistic picture of the sea, the artist has, by placing at the bottom a band of marine animals, suggested what we feel about the sea, and the two dolphins jumping above the surface heighten the atmosphere of salt water. Apollo himself is here sublimely conceived as the god of music and prophecy, with all the grace as well as the dignity which the Greeks felt to be appropriate to a divine person. The great wings of the tripod extending in opposite directions illustrate, even more clearly than the group of Achilles and Penthesilea, one of the most striking

characteristics of the style of the Berlin Amphora Painter, while the drawing of Apollo's features, his hair, and the folds of his drapery, reveals the same delicacy of line.



Courtesy of Hartwig's "Die Griechischen Meisterschalen"

EXTERIOR OF PANAITIOS CUP IN THE BOSTON MUSEUM

The Panaitios Painter owes his name to an inscription on several cups very similar in style, stating that a certain young man Panaitios is handsome. Such inscriptions are common on Greek vases, and refer probably to some popular soldier or athlete of the day. The vase painters sought to enhance the attractiveness of their work by inscribing on it the name of some well-known person, in something of the same spirit, perhaps, (although



Photo by Alinari

THE MOVEMENT OF THE FIGURES, THE SMOOTH, HEAVY, DOTTED DRAPERY BORDERED WITH BLACK, AND THE HAIR ON THE BODIES OF THE OLDER MEN ARE PECULIARITIES OF THE BRYGOS PAINTER SEEN ON THIS LOUVRE SKYPHOS

the comparison is unfortunate) as modern cigar manufacturers name their products after George W. Childs, Peter Schuyler, or Robert Burns. The figures on Greek vases having such inscriptions are not, however, intended to represent the person named. The athletes on the exterior of a cup in the Museum of Fine Arts, Boston, are characteristic examples of the style of the Panaitios Painter. The agile youngster in the middle is executing the high jump. He holds a pair of *halteres* or weights which the Greeks used in this exercise, perhaps to develop the muscles of the arms to correspond with the development of the legs acquired from jumping; for the Greeks con-

sidered symmetry and proportion a highly desirable quality in all things. Of the figures on either side, the one to the right is the trainer who holds the stick for the jumper; the man to the left is another athlete who is preparing to follow his companion over the stick. These figures are executed with great verve; they have the animal grace of a greyhound or an antelope, and seem to emanate a kind of tingling vitality which is very engaging.

In fact the men of the Panaitios Painter remind us of that happy paganism, free from pose or self-consciousness, which we in our anæmic Puritanism or our blatant sophistication are very unlikely to recapture. The impression of



Photo by Alinari

INTERIOR OF CUP BY DOURIS IN THE VATICAN

animal health is reinforced by the archaic smile, and by the drawing of the eyes which are almond-shaped and a little wild. The same characteristics are seen in the figures on the exterior and interior of a cup in the British Museum. Below, on the exterior of the cup, are six wild-eyed little men who are represented as taking part in a wine festival called a *komos*. They hold in their hands *skyphoi* which were used at such festivals for drinking and for pouring libations. We see here an indication of some of the original uses of Greek vases: they were not mere bric-a-brac but were made for ritual or festival purposes. The circular picture shows the decoration on the interior of the cup and represents a boy chasing a hare. We may



Courtesy of the Museum of Fine Arts, Boston

DECORATION ON INTERIOR OF A CUP BY DOURIS

notice here how admirably this composition is made to fill the circle: the curves of the left arm and the back of the figure follow a third of the circumference, while the outstretched right arm and the legs, together with the hare, are so arranged that they make up the remaining two thirds. The drawing of the arms and hands of all of these figures is particularly beautiful, and increases the appearance of liveness and vitality which the Panaitios Painter gives to his people. A comparison of other stylistic details of the figures on the London and Boston cups, especially

the shape of the heads, will demonstrate the plausibility of the belief that the decoration on these two vases is in all probability the work of the same painter.



Courtesy of the Museum of Fine Arts, Boston

THIS SKYPHOS DECORATED BY MAKRON AND SIGNED BY HIM IS ONE OF THE MASTERPIECES OF GREEK VASE PAINTING. THE SCENE REPRESENTS PARIS LEADING HELEN AWAY FROM SPARTA WITH EROS FLYING BEFORE THEM

The Brygos Painter was, we may assume, a pupil of the Panaitios Painter, because, apart from some similarities in drawing, they both show a fondness for liveliness and movement. The figures of the Brygos Painter, however, are more violent than those of his master, and are usually rushing madly about as if impelled by some hidden fury. The Brygan compositions are more complicated and perhaps more "realistic" than those of the Panaitios Painter, and the lines have possibly a softer grace.

Let us take, as an example of the Brygos Painter's work, the magnificent *kantharos* in the Museum of Fine Arts, Boston, a vase which, at least as regards shape, is certainly one of the most beautiful in the world. The subject is Zeus pursuing Ganymede. In vase painting Ganymede is nearly always represented, as here, with a hoop, and sometimes also with a cock, the implication being, probably, that when he was raised to his new position of cup-bearer to the gods he did not appreciate its dignity sufficiently to put away childish things. At least in the present instance Zeus appears to be having difficulty in keeping him at his job. This human touch is characteristic of Greek conceptions of the gods. The figures are full of a bold swift grace, and are marvelously adapted to the given space without the least suggestion of cramping. We may here notice some stylistic peculiarities of the Brygos Painter, both on the Boston

kantharos and on a *skyphos* in the Louvre which is illustrated herewith: the violent movement of the figures, the smooth, heavy, dotted drapery bordered with black, and the hair on the bodies of the older men.

The decoration on the Louvre *skyphos* represents a group of revelers returning from a banquet; their heads are covered with ribbons and garlands which the Greeks were accustomed to use on festival occasions. This is a much more crowded composition than we have hitherto met with. The archaic stiffness which we noted in the work of the Berlin Amphora Painter is here disappearing and is making way for a more realistic treatment of figure and subject. The Brygos Painter comes at a happy moment when these two tendencies meet in equal balance. For instance, in the couple to the left, the man has nonchalantly thrown his right arm around the shoulder of his companion and is giving her a very searching look, while with his left hand he grasps her by the arm. Nothing could be more realistic than this attitude in such a situation as the two are in, yet the scene is saved from literalness by a touch of archaic gravity and decorum.

With the exception of one painter of the red-figured style, more vases are attributed to Douris than to any other: twenty-three of these alone bear his signature as painter. His activity extended over a long period of time,

(Continued on page 82)



Courtesy of the Metropolitan Museum of Art

THE EXTERIOR OF ONE OF MAKRON'S FAMILIAR DIONYSIAC CUPS. THE WORK OF THIS ARTIST CAN BE MOST READILY RECOGNIZED BY THE SHORT BODIES, THE LOW FLAT HEADS, AND THE RATHER LARGE EYES OF HIS FIGURES



Courtesy of the Albert Houtart Collection, Brussels

"THE RAISING OF THE SIEGE OF COURTRAI" IS A SEVENTEENTH CENTURY LANDSCAPE PAINTED BY SEBASTIAN VRANEX

DISCOVERING FLEMISH LANDSCAPES

BY PAUL FIERENS

IN A RECENT EXHIBITION AT BRUSSELS, FLEMISH LANDSCAPE PAINTERS FROM THE SIXTEENTH TO THE EIGHTEENTH CENTURY WERE GIVEN RECOGNITION WORTHY OF THEIR ART

DUE recognition having been accorded to the landscape paintings of Dutch artists such as Ruysdael, Hobbema, and Van Goyen and to those of France as represented by Poussin and Claude Lorrain, the time has arrived to place those of the Flemish artists on that plane which their excellence should have long since secured to them. Nor is there a better time than the present finally to decide the status of these previously ignored pictures. In fact interest in these landscape paintings and drawings has so increased that an exhibition of some four hundred examples, dating from the sixteenth to the eighteenth century, was held during last summer at the Brussels Museum. And that these were assembled from various churches, private collections, and other museums throughout Belgium is in itself proof of the latent if dormant affection which exists towards these works of the Flemish *paysagiste*.

The Italian classics despised painting from nature and even Michelangelo condemned it, but if the artists of northern Europe had contemporaneously acquired that knowledge displayed by the southern nations we should doubtless have seen earlier and finer landscapes than those which began to appear after the more æsthetic culture of Italy had spread itself through Europe. And it was at this time that the Flemish landscape painters

freed themselves from the conventions of mediævalism and began to assume that place to which it must now be admitted they belong. This is perhaps more evident when a comparison is made between the backgrounds of the primitives and those of the brothers Van Eyck who, forsaking the former background of gold, adopted a greater expanse of horizon, the while giving depth to the perspective and light and depicting in their landscapes the minutest details of nature with the same care they exercised in portraying the characteristics of human features. Similarly the works of Petrus Cristus, Dirk Bouts, Hugo van der Goes, testify to an increasing desire for direct interpretation of the realness of nature.

Even the genius of Jerome Bosch at the dawn of the sixteenth century finds greater expression in his landscapes. One of the first he conceived was an inspired decoration of Campinoise plains in which there is a distinct atmosphere of the fantastic, equally in its elements as in its figure subjects. For this tragic humorist endowed with a poetic soul was the real precursor of Brueghel and he, with his innate ability to portray nature as only nature is, was yet able to confer an elusiveness upon space itself.

It was Jerome Bosch who spoke of Patenier as the oldest specialist in landscapes and we cannot but think



Courtesy of M. Garskagen, Amsterdam

THE LANDSCAPES OF JOACHIM PATENIER MANIFEST A GREATER INDEPENDENCE OF STYLE THAN THOSE OF ANY LANDSCAPE PAINTER WHO PRECEDED HIM. THIS ONE IS CALLED "THE SERMON OF ST. JOHN THE BAPTIST"



Courtesy of the Brussels Museum

THE VIGOROUS NATURALISM AND ITALIANISM WHICH HAVE LONG BEEN ASSOCIATED WITH THE WORK OF JAN SIBERECHT, THE GREAT PEASANT PAINTER, ARE APPARENT IN THIS LANDSCAPE, "CROSSING THE FORD"



Courtesy of the F. Lugt Collection, Maartensdyk, Utrecht

PROBABLY THE OUTSTANDING JEWEL IN THE EXHIBITION WAS THIS SMALL RUBENS, "RUSTIC LANDSCAPE IN WIND," WHICH DISPLAYS THE INFLUENCE OF ADRIAEN BROUWER, WHOM RUBENS GREATLY ADMIRIED



Courtesy of J. Dupuis, Brussels

IN "FARMHOUSE AND PONDS" LUCAS VAN UDEN IS A REALIST BUT ENDOWS HIS WORK WITH A LYRICISM AND RICHNESS OF TEMPERAMENT WHICH MARK DUTCH ROBUSTNESS EQUALLY WITH FRENCH FINENESS



Courtesy of J. Bruylant, Brussels

THE MOST "ITALIAN" OF THE SIBERECHT LANDSCAPES AT THE BRUSSELS EXHIBITION WAS "THE GOATHERDS" WHICH WAS SIGNED BY GUIELLIMUS VAN SIBERECHT, WHO WAS PROBABLY A RELATIVE OF JAN SIBERECHT



Courtesy of F. Henricot, Brussels

IT IS GENERALLY CONSIDERED THAT THE FLEMISH EIGHTEENTH CENTURY MARKS AN EPOCH OF DECADENCE BUT THEOBALD MICHAU DOES NOT FORGET THE INFLUENCE OF TENIERS IN HIS "STAGE OF A VILLAGE MARKET"

that he was correct in this attribution. Patenier, who was a Walloon from the borders of the Meuse, worked at Antwerp near Quentin Matsys and it is suggested that certain native characteristics remained with him throughout his life. One distinctive peculiarity he exhibits is his desire to include the greatest possible number of geographical curiosities within the scope of his pictures. While Matsys displays in his bluish backgrounds the influence of the Lombard painters, Patenier has sought involution and at times becomes somewhat lost in his efforts to convey the joy and the perpetual surprise of the elsewhere, his landscapes nevertheless manifesting a greater independence of style than those of any painter who had preceded him. And from the tradition which they inherited from Patenier, Henry Met de Bles, Luc Gassel, and others developed those

decided characteristics and goes farther in his decorative manner. Disregarding the former conventionalism, with masterly brush he gives us the vastness of untrodden snow or the peaceful vista of a sunlit countryside. And in the broader as well as in the more refined treatment, or in the charm of the *tout ensemble* we find the innate qualities of these untiring seekers after perfection who painted in the sixteenth century. Always they recreated the poetry of nature in their works, notwithstanding the unjust criticisms which were at one time heaped upon the Flemish landscape painters.

Although Brueghel resented even the good effect of Italianism the strongest individuals were influenced by its action without, however, in any way abdicating their technical ideals. During the whole of the sixteenth century the Flemish painters continued to maintain



Courtesy of D. A. Hoogendijk, Amsterdam

THIS "PANORAMA" BY JACOB GRIMMER IS AN EXCELLENT EXAMPLE OF THE FLEMISH LANDSCAPE ARTIST'S HABIT OF DRAWING UPON THE COMMON ELEMENTS AND THE WHIMSICALITIES OF NATURE FOR HIS OWN INSPIRATION

splendid panorama which have come down to posterity. It is, however, to Brueghel that we owe the greater magnificence and the broader style and it was this son of the peasantry who discovered that perfect balance which should exist between decoration and figures, for in his subordination of all to the actual painting he proves that he was more a composer than a realist.

Lucas van Valkenborgh, Jacob Grimmer and his junior, Abel, represent the immediate following of Brueghel, displaying more reserve and a return to the analytical style. Josse de Momper in the three works loaned by M. J. Neumans, on the contrary, indicates

their aspirations which in turn eventually became an influence in other countries. Paul Bril of Rome designed classic frescoes with landscapes as the sole theme and eventually disturbed the ordered calm of the art world by ushering in the Franco-Roman school. Gilles van Coninxloo, a landscape artist of the more poetical type, possibly represents the fountainhead from which the irresistible current flowed that carried us to Rubens and Jacques d'Arthois. Obviously the style had to free itself from certain archaisms, principally that of the use of three tones: brown for the foreground, green as the median, and blue as so pronounced a shade in the back-



Courtesy of the Brussels Museum

WHILE THE NINETEENTH CENTURY HAS MAINTAINED THE LIGHT OF THE EARLY FLEMISH LANDSCAPE PAINTERS IT IS PROBLEMATICAL WHETHER IT HAS RETAINED THE SPIRIT MANIFESTED IN THIS LANDSCAPE BY DAVID TENIERS

ground. As we pass the threshold of the seventeenth century we notice a gradual departure from this tradition. Sebastian Vranckx begins to erect his Italian architecture and to people his splendid decorations with allegorical figures, while Jean Brueghel de Velours, second son of Brueghel the Elder, surrounded by a group of students and copyists, adds to the smaller pictures, the style of which in no way detracts from their charm and for which Rubens himself retained the liveliest affection.

Thus face to face with the sculptors are the great musicians of color. We may disregard some of the artists of the transition, but there is one splendid work representing a marine typically *Bruegelienne* and another of a rustic woodland scene. Such pictures as these Jacques d'Arthois, Luc Achtschellinck, or Ignace van der Stock would paint with all that mastery and freedom which so marks the work which more or less preceded Rubens. And it is interesting to recall that the painter of Antwerp passed the later years of his life at the Château d'Elewynt where, having no studio, he improvised the most vivid and magnificent Flemish landscapes that

could be imagined. And in these it is possible to see that perfect communion of the artist with nature herself in the splendid lyricism with which he seems to inspire his subjects. The trees of his *Chasse d'Atalante* are as entirely free from conventionalism as those of that faithful and marvelous painter Brueghel. Each is a living thing, endowed with graceful movement as it sways before the wind. Equally vivid is the spring of the huntress, the gallop of the horses, and the eagerness of the hounds as they hunt their quarry, while, shuddering among the withered leaves, the poor trapped beast awaits inevitable death in all the anguish and fear which wild things express when at bay. Nor was ever painter more romantic, neither Delacroix, Rousseau, nor Diaz. Thus was the modern landscape born.

Probably the outstanding jewel of this collection at Brussels is a small Rubens from the collection of Fritz Lugt, *Site Campagnard Sous la Rafale*. Rubens, already nearing the end of his great career, displayed in this *chef-d'œuvre* the manifest influence of that painter for whom he held the warmest regard, Adriaen Brouwer.

LOWESTOFT PORCELAIN AND ITS POLEMICS

BY CHARLES HYDE-JOCELIN

COLLECTORS OF LOWESTOFT FOR MORE THAN A CENTURY ENDURED
THE PERSISTENT CONTROVERSIES REGARDING ITS AUTHENTICITY

FOR many years very heated and acrimonious dicta were set forth by various writers on the subject of Lowestoft porcelain. These authorities waged a sporadic battle in print, one side contending that china was produced in this East Anglian town only to be contradicted by their opponents, while another smaller cohort of doubters claimed that no pottery had ever existed in that part of England. In fact it has been suggested that the truism that those who are not open to conviction are unqualified for discussion was originated by one of the controvertists who took part in this dispute which for so long exercised the authorities on ceramics. Nor was it until during excavations in 1903 that conclusive evidence was forthcoming which proved beyond doubt that soft paste porcelain was made on the site then occupied by a brewery.

Then it was that numerous fragments with Oriental decorations and a few pieces with coats of arms and supporters were discovered. A further search disclosed moulds, the dates on which clearly indicated that porcelain had been produced there from about 1752 to 1802. And the assumption is that as this date is concurrent with the time when the Staffordshire potteries began to produce large quantities of better ware the Lowestoft

factory, unable to compete with its northern rivals, was compelled to close. Thus from this delving not only was the controversy finally decided but also it revealed that much of the china which had been previously sold as Lowestoft had no connection with this obscure pottery,

being rather imported Oriental hard paste porcelain. And even those splendid mugs and other pieces bearing the arms of ancient families could no longer be ascribed to the East Anglia factory, comparison with the fragments unearthed proving the Chinese provenance of many of the pieces then in collections. Among the moulds brought to light there was none from which any of the various shaped mugs formerly attributed to the English pottery could have been fashioned, nor was one piece of hard paste discovered in the foundations of the old factory. From these

moulds, which are now in the British Museum, it was possible to reconstruct considerable data relating to the history of the porcelain of Lowestoft.

One pertinent fact is that given by Miss A. M. Earle in her work on *China Collecting in America*, 1907, in which she mentions that she had not found one example of soft paste Lowestoft in this country. And although for many years porcelain has been imported to America

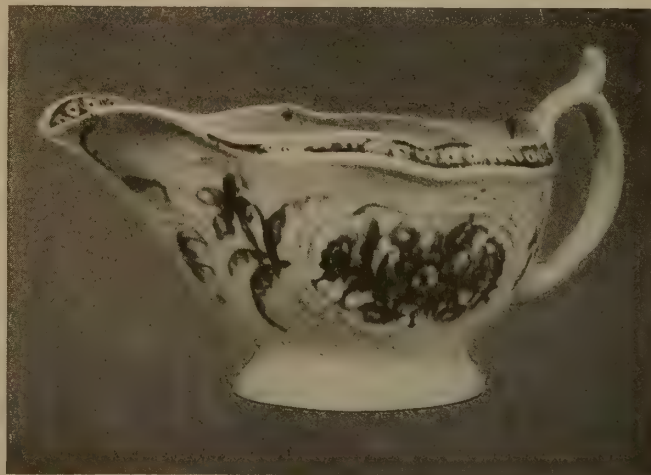


Courtesy of the Metropolitan Museum of Art

CREAM JUG DECORATED IN THE CHINESE MANNER



Courtesy of the Metropolitan Museum of Art



THE BASIN MANIFESTS THE NAÏVETÉ OFTEN APPARENT IN THE DECORATIVE QUALITIES OF EARLY LOWESTOFT, THIS LATER BEING REPLACED BY BEAUTIFULLY PAINTED DESIGNS FREQUENTLY OUTLINED IN RAISED PANELS



Courtesy of Law, Foulsham and Cole

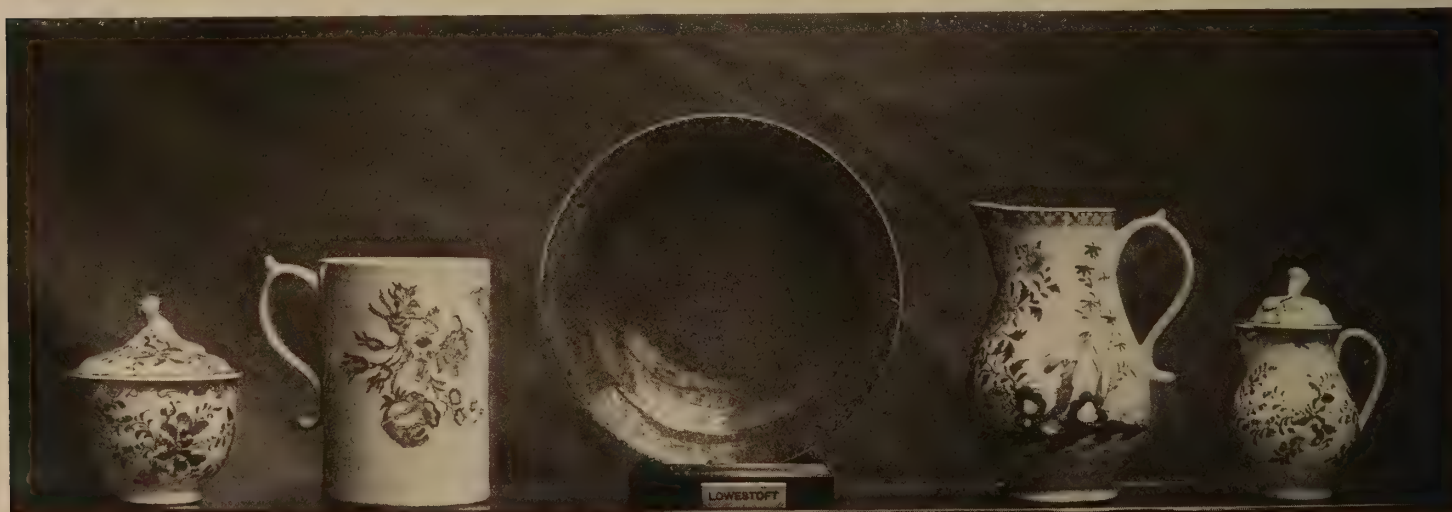
OCCASIONALLY ENGLISH LOWESTOFT BLUE AND WHITE WARE IS MARKED WITH THE CRESCENT, THE TWO JUGS BEING EXAMPLES OF THIS. THESE AND THE TEAPOT EXHIBIT THE SIMILARITY TO BRISTOL AND WORCESTER PORCELAIN

classified as Lowestoft it is obvious that no direct trade existed with the East Anglia pottery, which was neither of sufficient importance nor large enough to manufacture for export to other countries. Further this so-called Lowestoft was brought to this country by the old sailing ships which plied between Salem and the Orient and Miss Earle instances one bowl bearing the decorations which were so long regarded as those of Lowestoft, and on which was a picture of the sailing ship *Grand Turk*, prominent in the Far East trade during the late eighteenth century. This bowl in addition to being hard paste was marked "Canton 1786."

In the same way that the pottery art was introduced to London by the Dutch, clay was undoubtedly found at Gunton near Lowestoft by these traders and at an early date delftware was produced there by the settlers from the Netherlands. Similarly the custom of inscribing names and dates upon various pieces of this ware appeared very soon after Lowestoft pottery was first made, for specimens exist to-day bearing dates as early

as the middle eighteenth century. One particularly fine dish of this type decorated with a beautiful blue border bears the inscription, "Robart and Ann Parish in Norwich 1756," and formerly belonged to John Mills of that city. We cannot but come to the conclusion that this pottery was made for some years previous to this date, and remained a product of this part of England until about 1760, when Hewlin Luson, the owner of Gunton Hall, discovered that the clay was suitable for the manufacture of porcelain.

As was the case with the early colonial potteries, Luson suffered from and was eventually compelled to close his works by reason of the malpractise of the workmen who were in his service at the instigation of his more powerful competitors in other parts of England. And in 1757, one year after he had begun operations, he discontinued his experiments. The factory seems then to have been taken over by Robert Browne, who also suffered reverses because of the duplicity of his employees, but who continued under the name of "Browne and



Courtesy of Law, Foulsham and Cole

MOULDED FINIALS TO COVERS ARE CHARACTERISTIC OF LOWESTOFT AND OCCUR FREQUENTLY IN CONJUNCTION WITH THE BLUE AND WHITE WARE. THE PLATE IS A SPLENDID EXAMPLE OF A SOMEWHAT RARE TYPE OF MOTTLED BLUE



Courtesy of Law, Foulsham and Cole

DISHES WITH RAISED DECORATIONS AND INTRICATE VEINING ARE NOT INFREQUENTLY MARKED WITH IMITATION CHINESE SYMBOLS, WHILE TEACUPS WERE MODELED IN THE ORIENTAL MANNER WHICH DISPENSED WITH HANDLES

Co., Lowestoft." This man, being a practical chemist, appears to have eventually produced many excellent pieces. Certain it is that the factory prospered, for in 1770 an advertisement invited shopkeepers to inspect the "Lowestoft China Warehouse of Clark Durnford" in Cheapside, this firm presumably acting as the London agents of the pottery. The fact that when Josiah Wedgwood instructed his agent, David Rhodes, to procure specimens of porcelain from each manufactory and Rhodes included "a slop basin from Leastoff," goes to prove that this ware was in fairly general use. Further, the fact that the item was a slop basin indicates that tea services had been made for some time previous to this date (1775).

Caution should be exercised in the acceptance of specimens displayed in the neighborhood of Lowestoft as products of the old factory for there is considerable likeness between this ware and certain products of Worcester, Caughley, and Bristol. Although the mark was used by the Lowestoft factory, other pieces of porce-

lain bearing a crescent are frequently offered as Lowestoft, the legend being advanced that the old factory made large quantities for Turkey, these being marked with the Turkish symbol. Actually such are more frequently blue and white Worcester or Caughley and, while by no means without value, are not Lowestoft. One of the most striking characteristics of the East Anglian porcelain is the intricate quality of the gold tracery work, this and the beauty of the decorative designs being particularly noticeable in some of the later work, when the almost microscopic patterns were so splendidly applied. Even if there were any evidence to support the authenticity of the decoration of many doubtful pieces, the bodies reveal the Oriental origin.

Among the decorative details which appear on this porcelain the rose is more often used, many collectors being under the impression that a specimen may be judged by the manner of this decoration when it appears without a stalk. This is not the case, however, for it is used in a similar form on the Oriental examples. The use



Courtesy of Law, Foulsham and Cole

LOWESTOFT BORROWED AND USED VARIOUS MARKS PREVIOUSLY ADOPTED BY OTHER FACTORIES. THE GINGER JAR BEARS THE CROSSED SWORDS WHICH ARE FOUND ON DRESDEN, ALTHOUGH THE DECORATION IS TYPICALLY ORIENTAL

of this flower of Lowestoft is explained by the fact that the Tudor or full rose is part of the arms of the old borough, although it has also been suggested that it was introduced by the Frenchman Rose to identify his work. This man was probably one of the finest painters of ceramics of his time and having escaped to England during the French Revolution was employed at Lowestoft where he undoubtedly produced some of that more beautiful decorative work which marks the later periods of its history. At the same time the rose appears on Bristol ware at an earlier date whence it found its way to Newhall and it is from the fact that this flower was so largely used on china from the latter factory that much of its work has been ascribed to Lowestoft. There should be, however, little likelihood of a piece of Newhall being mistaken for Lowestoft, in spite of the similarity of the decorative motifs, for while the glaze of the latter has a decided bluish tinge that of the Staffordshire pottery is pure white.

Dated examples are usually of the blue and white styles, the later examples of the more colorful decorations being of undoubtedly finer body. Among the more noted artists at this factory was Robert Allen, who as a boy entered the service of Robert Browne, later becoming foreman of the works. During this time he displayed his artistic talent and in addition to being entrusted with the secret of the formula of the porcelain he eventually painted those less ornate blue patterns which are typical of Lowestoft porcelain. This same Allen produced much fine decorated glass, pieces of which are still found through East Anglia, preserved by various families for whom the work was executed. Many years after the closing of the Lowestoft pottery in 1803, Allen purchased large quantities of unfinished Rockingham white ware which he glazed and painted in the more beautiful styles which appear on his later Lowestoft examples, and it is by no means improbable that many of these Rockingham



Courtesy of the Metropolitan Museum of Art

BLUE AND WHITE LOWESTOFT TEA CADDY

contention might be successfully sustained and the Oriental ware have found acceptance as the products of the English factory, had not the discovery of 1903 revealed both the difference in the paste and an inferiority in the early decorative work of the Lowestoft pottery, for before these excavations no concrete knowledge existed regarding the actual products of the factory.

Lowestoft probably produced a large number of mugs, for with the introduction of china these vessels had gradually replaced the massive metal tankards of the previous era. Beer was a popular beverage in England and mugs were an important item in domestic utensils. These, being large vessels, would be more likely to be decorated with the crest of more important families.

No doubt because of the fact that during its history several formulas were used, the softness of the paste of this porcelain is entirely without uniformity. In some

instances the body is not unlike Bow while in other cases it manifests qualities similar to Worcester. Again it is noticeable in many specimens that the glaze stands in congealed masses on the surface, particularly at the bottom of the pieces, while in the glaze itself there are innumerable particles of sand apparent. It is claimed by some authorities that these peculiarities permit a collector to identify a speci-



Courtesy of the Metropolitan Museum of Art

CHINESE LOWESTOFT PLATTER OF HARD PASTE

men with these characteristics as Lowestoft, but while the congealed glaze is lacking to the same extent, it is nevertheless apparent in other porcelain and sand is frequently in evidence in both English and foreign wares.

As was the case with all early potteries the artists were entirely under the influence of the Oriental decorative motifs and to this fact is traceable the designs of some of the first efforts of the

Lowestoft porcelain factory. Among these of course was the old blue tea-ware, much of which is somewhat crudely decorated with the Eastern designs, which in more artistic forms appear on early Worcester blue and white ware. This East Anglian blue tea-ware is occasionally found marked with a curiously formed figure "5" shaped rather in the manner of the eighteenth century and still in use in continental Europe. The later and better work produced by the Lowestoft artists is distinctive in its beauty, comparing favorably and in some instances surpassing the work of contemporary factories. This high quality, combined with the uncommon nature of the glaze and body, materially assists in deciding the identification.

Jugs of the moulded cabbage-leaf type and well designed basket dishes with raised decorations at the joints of the trellis work were undoubtedly produced at Lowestoft, and a characteristic was the two leaves added to the top of the lids of teapots and coffee pots. There are yet many specimens formerly ascribed to other potteries which the collector who had made a close study of his Lowestoft specimens will identify as belonging to this old factory. Nor is there now any doubt but that services decorated with armorial bearings were produced at this factory, one such having been made for the Reverend Robert Potter about 1789. Unfortunately almost the whole of this service has disappeared, the only remaining pieces being a few cups, of which one is now in



Courtesy of the Metropolitan Museum of Art

ENGLISH MOTIFS INDICATING CHINESE INFLUENCE

That this porcelain is eagerly sought for by American connoisseurs is evident for, while the Metropolitan and others of our museums possess some specimens, the most representative pieces which have up to the present found their way to this country are in private collections. In fact both American and English collectors regard the acquisition of a piece of soft paste Lowestoft as an occasion for self-congratulation and an important addition to their treasures. Once a comparison has been made between the less artistic ware of the English factory and the pseudo-Lowestoft, which originates from the Orient (and incidentally also from France) there is no likelihood of the latter being confused with the more valuable soft paste, despite the machinations of those master-imitators, the French. As collectors well know, genuine Lowestoft is as scarce as the imitation is

ubiquitous. It is nevertheless regrettable that there are those who have still failed to familiarize themselves with the discoveries made at the site of the old East Anglian factory. It is for this reason that the hard paste products of the Orient decorated in the manner which for so long was accepted as being that of the Lowestoft artists is yet displayed as "Old Lowestoft." Obviously this is the outcome of ignorance rather than any intention to misrepresent, but ignorance does not insure exemption from invidious criticism. Fortunately instances of this are becoming increasingly rare, for collectors, as they acquire this knowledge, point out erroneous pieces.



Courtesy of the Metropolitan Museum of Art

JUG WITH MOULDED HANDLE AND FINIAL

CHILDREN'S PORTRAITS IN EUROPEAN ART

BY HELEN COMSTOCK

THESE PICTURES OF CHILDREN, WHICH INCLUDE THE PAINTING BY HOPPNER ON THE COVER, REPRESENT THE ART OF FRANCE, HOLLAND, SPAIN AND ENGLAND

THERE is some justification in calling attention to the fact that two paintings which have recently taken their place among the most important works of art in the world are portraits of children; it is tenable to hold that the subjects themselves have had something to do with placing them on their present eminence. The comment to be deduced does not concern the artist but the public, and the recognition given the two paintings in question is an indication of an idealism typical of the race.

Five years ago when Mr. Henry E. Huntington bought the *Blue Boy* by Gainsborough, the passing of the painting to this country had an unusual interest, if of a different kind, to connoisseurs and those to whom art ordinarily had little meaning. To the minority, the specialists, it stood as a supreme example of the British school of the eighteenth century which had brought a phenomenal price, but it is doubtful if the great popular interest in the picture was inspired entirely by the sum that Mr. Huntington paid for it. There was a strong interest, the creation of sentiment, in the boy in the blue satin suit and plumed hat who had the grace and charm of ideal youth; he personified the idea of the young aristocrat, the prince of the fairy tale, even though cold reality sets him down as the son of a successful brewer.

Another painting that came into similar prominence last November was the portrait of young Miss Mary Moulton Barrett, more familiarly known as *Pinkie*, by Lawrence, which, in the dispersal of the Michelham collection in London, brought the highest price ever paid at auction for a single picture. This painting of a young girl, strolling toward you over a hilltop against a great expanse of sky, her ribbons floating in the breeze, also holds in combination ideal qualities of youth, so that the picture is more than a portrait of a certain child—she is childhood itself.

Last summer when a portrait of Mrs. Davenport by Romney brought what was the highest auction price until *Pinkie* set a new mark, there was some discussion in the press of the fact that another portrait by Romney of high artistic quality whose subject was a man brought comparatively a few guineas. In several interviews with dealers there was a concerted admission that paintings of beautiful women and children exercised the power of charm and loveliness in establishing their importance.

Admitting that portraits of children start with a cer-

tain advantage the painter of them also has difficulties to meet in the way of rigorous demands which, if not overcome, make failure all the more lamentable. It does not follow that because he paints a pleasing subject he must succeed, but rather his art must rise to exceptional heights to capture the spiritual charm of childhood. In the portraits of children from several countries and quite different periods that have been selected for this group, which also includes the portrait of young Master Meyrick by Hoppner on the cover, I feel that the artists have been successful in preserving those essentially childish qualities which make the subjects seem quite like the children we know, a familiarity which the costume of other days is more likely to accentuate than to obscure.

The first boy in this group, painted by an artist of the school of Clouet, later became a king of France, although he reigned for only a year, his seventeenth, when his early death took him from an uneasy throne. He is François II, first husband of Mary Stuart; his father was Henri II and his mother Catherine de' Medici. Clouet, following the example of his father Jean, was court painter, serving in this capacity François I, Henri II, and François II. His portraits hold the same relation to the last of the Valois as those of Velasquez to the court of Philip IV, or Holbein (whom Clouet not a little resembles) to the court of Henry VIII. Authentic works of Clouet are few, but his personal impress was so strong that many painters reproduced his manner with exceptional faithfulness. The drawings in chalk by Clouet which were published fifty years ago from the Castle Howard collection contain three studies of the young Dauphin evidently at about the same period as this; in one he is a little younger, and in another a little older, but in the third he is the same age, apparently, and it is interesting to see that the hastily sketched costume is like the one of the present painting.

Another little boy who was associated with a court although not in so exalted a station is Victor Guye, nephew of General Nicholas Guye, painted by Goya. The little boy of seven is wearing the costume of court page which he wore at the court of Joseph Bonaparte when the brother of Napoleon usurped the throne of Spain. This picture belongs to a group of children's portraits by Goya which, in comparison with the rest of his works, is numerically few, about thirteen in all. Another that is in this country is a portrait of his own little daughter Hermenegilda, at the age of eighteen months,



All Photographs by courtesy of M. Knoedler and Company

PORTRAIT OF FRANÇOIS II WHEN HE WAS DAUPHIN OF FRANCE, PAINTED BY AN ARTIST OF THE SCHOOL OF CLOUET.
FRANÇOIS II, THE SON OF HENRI II AND CATHERINE DE' MEDICI, REIGNED FOR ONLY ONE YEAR, 1559 TO 1560



GOYA PAINTED THIS PORTRAIT OF VICTOR GUYE, NEPHEW OF GENERAL NICHOLAS GUYE, AS COURT PAGE TO JOSEPH BONAPARTE WHEN HE WAS KING OF SPAIN. GOYA PAINTED FEW PORTRAITS OF CHILDREN

which is in the collection of Miss Sarah Cooper Hewitt of New York. It is difficult to associate the Goya of this very tender portrait of Victor Goye with the sinister allegories of *Los Caprichos*. There is an appealing timidity in the face and bearing which is subtly accentuated by the military splendor of the uniform of blue velvet and gold lace.

The portrait of the little Dutch girl which Paulus

Moreelse painted near the beginning of the seventeenth century has the good humor of the descendants of Hals. The portrait remained in the family of the sitter until 1918 when it was purchased by A. Preyer of The Hague, who was the last owner.

Of the portraits of the English school represented here the most unusual is that of Miss Susan Gardiner by Gainsborough. This little girl was his niece, the daugh-



PORTRAIT OF A GIRL BY PAULUS MOREELSE OF UTRECHT (1571-1638) WHICH REMAINED IN THE FAMILY OF THE SUBJECT UNTIL 1918 WHEN IT WAS ACQUIRED FOR THE PREYER COLLECTION OF THE HAGUE

ter of his second sister, Susannah, although in Sir Walter Armstrong's book this portrait is erroneously called a picture of Gainsborough's own daughter. He catalogues it correctly, however, and there is no doubt but that the subject was his niece for it was always so known to the owners of the picture who were of the artist's family. The picture was sold in 1923, the owner at that time being a Mrs. Harward, widow of a great-

great nephew of Gainsborough. When the painting was lent to the Grosvenor Gallery in 1885 by the Rev. Edward R. Gardiner it was given as a painting of Susan Gardiner. The painting is both restrained and tender and has a directness with which Gainsborough perhaps felt he could not treat the youthful aristocracy whose parents had preconceived ideas of the way young Britain ought to look. It has an uncompromising sever-



MISS SUSAN GARDINER WAS A NIECE OF GAINSBOROUGH WHO PAINTED THIS PORTRAIT OF HER WHEN SHE WAS SEVEN. THIS LITTLE GIRL WAS THE DAUGHTER OF GAINSBOROUGH'S SISTER, SUSANNAH

ity which is rare in eighteenth century English portraiture but it is imbued with loveliness just as the little pink ribbon on her hair enlivens the Puritanical sobriety of her brown dress.

In his painting of the two children of Benjamin Vandergucht as *The Children in the Wood*, Reynolds has summed up all that he could express of charm without loss of simplicity. It is a picture that may be taken

as representative of the ideals which chiefly influenced the art of his time. From this point of view it was more important to present the aspect of emotion than an inner revelation of it. The method is objective and what is concerned is the effect on the beholder.

The children in the present painting were those of a painter-friend of Reynolds, and in Reynolds' ledger under "Pictures paid for, 1785" there is an entry, "Mr.



SIR THOMAS LAWRENCE WAS IN VIENNA A FEW MONTHS IN 1819 AND PAINTED PORTRAITS OF THE EMPEROR FRANCIS AND A NUMBER OF THE AUSTRIAN NOBILITY. THIS HEAD IS OF YOUNG COUNT VICTOR DE FRIES

Vandergucht, for two children, Nov., first payment, 36 pounds, 15 shillings." The picture was first exhibited at the Royal Academy in 1786 among thirteen paintings by Reynolds. When in 1876 the picture appeared in the sale of the collection of Mr. Wynn Ellis the purchaser of it was Mrs. Wilcox, then ninety-seven years old, who was the elder of the two children of the picture.

The head of the young Count Victor de Fries was one

which Sir Thomas Lawrence painted on a brief but industrious visit to Vienna in 1819. In a letter to his friend Farington from Rome in May, 1819, where he went after leaving Vienna, he enumerates the subjects painted there, the full lengths of the Emperor Francis, Archduke Charles and his wife among others, half lengths of Prince Metternich and a number of the Austrian nobility, and under the "quarter lengths," as



THE TWO CHILDREN OF BENJAMIN VANDERGUCHT ARE "THE CHILDREN IN THE WOOD" IN THIS WORK BY REYNOLDS, FIRST SHOWN AT THE ROYAL ACADEMY IN 1786. VANDERGUCHT WAS ALSO A PAINTER

he calls them, is "the child of Count de Fries." The painting is none the less interesting because it is unfinished and it is possible that the particular brilliance of Lawrence is even more evident in a sketch than in a finished painting.

Young Master Meyrick, whose painting by Hoppner is on the cover of this issue, is the personification of English charm. The child himself is rightfully of that

aristocracy of which he appears to be; he was a grandson of Admiral Keppel, and he married a daughter of the Duke of Cleveland and served as a colonel in the army, retiring in 1837. The portrait is one which may be placed with Reynolds' *Children in the Wood* as worthy of standing for what is typical of the British school. It represents the kind of idealization which justifies itself by sweetness and beauty rather than vigorous power.

MORTUARY POTTERY OF THE HAN ERA

BY JOHN WALKER HARRINGTON

STRENGTH, SUBTLETY, AND REALISM ARE THE OUTSTANDING CHARACTERISTICS OF THE POTTERS OF THIS GREAT CHINESE DYNASTY

SOULS dwell in clay, say the Taoists. One is moved to think so always at the sight of that pottery fashioned when the mighty dynasty of Han was breathing new life into the body of old Cathay. To the amateur these shapes from the kilns of seventeen hundred years ago have the appeal of the primitive. They go back to the origin of that magic which made earth and dust into the poetry of porcelain and caught the spirit of flame in magnificent vitreous glazes.

Strength and subtlety are the outstanding qualities of this ware of the Chinese Renaissance. It is vibrant with the play of skilful hands, and invested with the power and the romance of a kindling imagination. To modern collectors it is the reflex from an age as astir with action, as instinct with endeavor, as is this twentieth century. None the less the cycles in which arts have risen and declined and left their creations as relics of antiquity still cling to it.

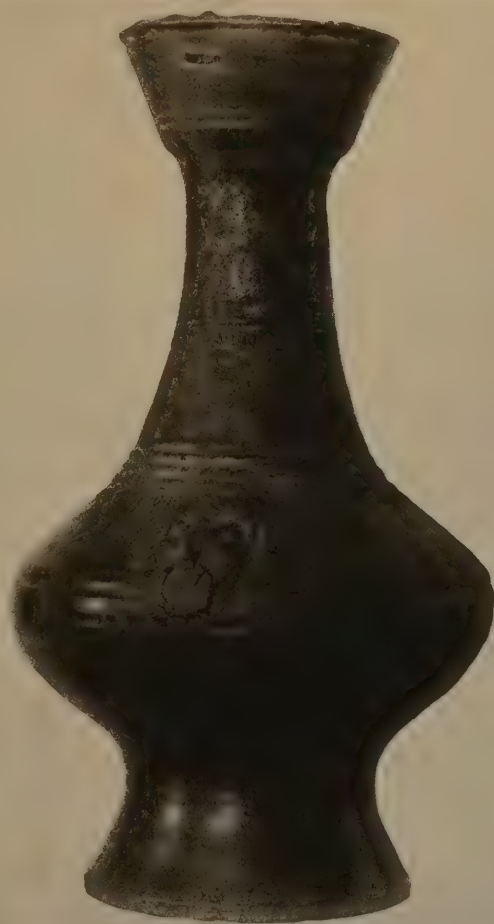
The rule of the Hans was a period in which China renewed her youth. She had gone down into darkness; her books had been burned by royal decree; her leading literati sent to the execution yard; about her pressed barbarian hordes. Then rose the star of Liu Pang. As leader of the army, he drove back the Hun, established order, and brought the sages from their caves. Such was the founder of the dynasty of hope and progress, which whimsically he called Han from the small and obscure province where he was born. Then it was that the Chinese for the first time assumed that title "The Sons of Han," which to this day they so proudly wear.

In that Oriental golden age, extending from 206 B.C. to 220 A.D., a little more than four centuries, there reigned twenty-seven sovereigns. Of these, the greatest was Wu Ti who, more than a century before the Christian era, roused the Middle Kingdom to new ideals. He made

discovery of the western world; sent his silk-laden caravans to Samarcand; and established commerce with Egypt and with Greece and, through the Parthians, with Rome. He had giant horses brought from Bactria; new fruits and vegetables from Persia; and promoted arts which vied with those of the Occident. In the days of the Han dynasty China invented paper, perfected

many processes, and advanced in the sciences. To her came a revival of learning and philosophy, and her emperors made pilgrimages to the tomb of Confucius and called on all loyal subjects to make his precepts the guides of life.

Partly because of this restored wisdom of "The Immortal Sage," the Sons of Han began to create from crude, almost aboriginal beginnings, a great ceramic art, which was to come to perfection through the ages. Back in the semi-barbarous times of the Chou dynasty, it was not unusual when a monarch died for his wives, his slaves, his animals to be slain and their bodies buried in his ample tomb. A custom derived from the Huns, it had all the marks of the beast. According to legend, one stern potentate was interred with all his murdered household in the bed of a river, the course of which had been shifted temporarily by



Courtesy of the American Museum of Natural History
VASE OF THE HAN ERA, 206 B.C. TO 220 A.D.

building a dam and then restored to the original channel. Confucius had suggested that effigies of straw would be acceptable as substitutes for human sacrifices and that it was not necessary to slaughter a whole retinue, nor even to put good furniture into the tombs of the dead, when the living craved so much. In China now, burning of colored paper with pictures of furniture and houses is considered as making sufficient provision for the departed. In the Han epoch, however, the potter was called upon to make all manner of these funeral furnishings in clay. Therefore the tombs of the period were filled with figurines, sculptures of animals, miniature

models, and with numerous adjuncts to life beyond the grave.

Because of the worship of ancestors, it was not until the last quarter of the nineteenth century that tombs were disturbed to any extent in China. It was dangerous even for a native to be caught at this practice; for foreigners detection was often fatal. Many of the last resting places of the dead, however, were opened in the Nineties when railroads were being built. Professor Berthold Laufer, when in hidden Shenshi in 1897, collected seventy unusually fine specimens of this mortuary Han pottery, some of which are now in the American Museum of Natural History in New York City. One of the first American collectors to recognize the value and the charm of the ceramic art of this period was Thomas B. Clarke, who lent some important examples to the museum and included several in a collection which he presented to the Union League Club. The late Marsden J. Perry was also active at that time in assembling vases as well as figurines, which he had in his home in Providence, Rhode Island. A notable collection is also owned by Robert E. Tod, of New York.

The potters of the Han period had two classes of patrons: the living, who used these wares in their daily regime, and the dead who were supposed to require them. Sometimes they took less care in glazing the vases and jars for use in the vale beyond than they did with those which were likely to be more minutely examined by the quick. Many of the vessels found, however, were evidently used for domestic purposes and then sent to the graves in perfect condition, filled with appetizing foods.

In the fashioning of all these objects the artisans revealed a masterly skill and a daring inventive spirit. In plastic form they have set forth the account

of the customs and the manners of the China of twenty centuries ago. What an amazing record they have made! Farm sheds, barns, sheep-folds, dwelling-houses—fashioned and molded and fixed in firm lines by the kiln—all tell us of agriculture as fostered by the lords of Han. There were frequently public granaries, too, which accounts for those tall urns with ridged roofs and set on stout, clawed feet, emblems of peace and plenty and strongholds against

famine of body and soul. Well curbs with long sweeps and with a tiny bucket fastened to the edge guarded against thirst, and to-day they show how little different from the well of thousands of years ago is that still seen in many a countryside. As the dead might require their food cooked, miniature pottery stoves also were included in the equipment, and some of them most practicable ones for when fires are lighted in them they draw admirably through perfect flues. There are also many diminutive tables, suggesting the furnishings of a doll's house, fashioned from clay and garnished by dishes of sweetmeats, cakes, loaves—all of them products of the deft fingers of the potters of old. One of these sets is in the Ralph M. Chait collection where it is included in a group with figures of a somewhat later period.

Mighty hunters were these sons of Han in their day,

as witness the ornaments and reliefs which appear on the round jars, especially those which were found in the tombs of the wealthy classes. Here are depicted armed men in pursuit of wild animals, making long leaps and strides, with arrows on the taut bow-strings. Not only did these bold sportsmen of the frieze harass lions and tigers, but also legendary monsters, griffons, dragons, and flying reptiles. Here is action animating the periphery, a scene of the chase which returns upon itself. Often



Courtesy of the Ralph M. Chait Collection

HAN POTTERY TRIPOD INCENSE-BURNER WITH ORIGINAL COVER



Courtesy of the Ralph M. Chait Collection

MORTUARY GRANARY INVESTED WITH GREEN GLAZE



Courtesy of the Ralph M. Chait Collection

THIS IMPORTANT UNGLAZED POTTERY VASE OF THE HAN DYNASTY IS TWELVE INCHES IN HEIGHT AND FIFTEEN INCHES IN DIAMETER. IT IS SUPPORTED BY A TEAKWOOD STAND. THE FORM OF THIS VASE OR JAR IS TYPICALLY HAN. THE ENTIRE JAR IS INCRUSTED WITH ARGILLACEOUS MATTER. IT IS WITHOUT DOUBT A TOMB PIECE. IT MAY HAVE BEEN INTENDED TO SERVE THE UTILITARIAN SIDE OF SOCIETY BEYOND THE GRAVE BUT IN ITS EXQUISITE PROPORTIONS IT MINISTERS ALSO TO THE ÆSTHETIC SENSE. SO EXPRESSIVE ARE THE SHAPES AND DESIGNS OF HAN POTTERY THAT THE MATERIAL FROM WHICH IT IS MADE SEEMS TO HAVE BEEN LESS DISCUSSED THAN THAT OF THE CERAMICS OF OTHER PERIODS. ITS CLAY VARIES IN HUE FROM REDS TO STONY GRAYS. THESE DIFFERENCES ARE NOT DUE TO AGE OR TREATMENT, APPARENTLY, BUT MERELY TO THE PECULIARITIES OF THE SOIL FOUND IN DIFFERENT LOCALITIES. IT IS A QUESTION WHETHER IT IS PORCELAIN, BUT IT IS CERTAINLY PORCELANEOUS IN ITS NATURE



A UNIQUE TOMB OUTFIT, CONSISTING OF SIX ATTENDING MONKS, ONE SEDAN CHAIR, TWO TABLES, ONE SHEEP, AND FOURTEEN UTENSILS. THE FIGURES ARE GLAZED IN GREEN AND YELLOW, WHILE THE OTHER PIECES ARE GREEN

one finds jars which have tiger head ornaments attached with a heavy ring modeled upon them. Undoubtedly these are copies of bronze or copper vessels rendered in clay because such a material would be more resistant to the sepulchral dampness than metal.

All the vessels and objects brought from the abodes of now silent sons of Han, were not intended to serve the utilitarian side of society in the undiscovered realm. Many are of rare beauty and seem to have been meant to minister only to the æsthetic sense. Certain vases are exquisitely proportioned, such as that splendid specimen with its realistic strip of beasts and demons in the collection of Mr. Georg Eumorfopoulos of London, shown in its rich colorings in his elaborate catalogue.

Wu Ti, surely the greatest of the house of Han to sit on the Dragon Throne, was a devout follower of the teachings of Taoism. To the founder of that mystic cult

all matter was sentient with a soul, as perhaps he thought these graceful offspring of the potter's wheel might be. Somewhere aglow in a silvery sea, the Taoists say, are the Islands of the Blessed where the spirit of men shall find an eternal peace. Such an isle is often pictured as rising high into the clouds, bathed in the rays of summer suns, a fair hill among the waves which ebb about its everlasting base. To what more pleasant shore than this would one wish that the spirit of his dearest friend might be borne? So it is that among the finest examples of the Han period, are seen these "hill censers" or "hill jars," representations of the fortunate ones' last homes. Their conical tops are shaped into the forms of trees on sylvan heights and some have paths wherein the blessed may walk, as did the gods of Olympus, all unmindful of the mire and sordid roads of that existence which proceeds so far beneath the stars.



Courtesy of the American Museum of Natural History

THE "HILL JAR," SO CALLED FROM ITS CONICAL TOP SHAPED INTO THE FORMS OF TREES ON SYLVAN HEIGHTS, REPRESENTS THE FUTURE HOME ON THE ISLAND OF THE BLESSED OF THOSE BLESSED BY THE TEACHINGS OF TAOISM

Other cults there were which offered surcease in a haven of dreams, for Buddhism came in about this period, and certainly there were indications of Hellenic influences. Colonies of Jews, a race so typical that effigies of them are found in the Han tombs, appeared also, bringing with them the worship of their Jehovah. Thus there are among the relics of this era many objects and vessels bearing symbols and devices, the exact meaning of which is still a challenge to research.

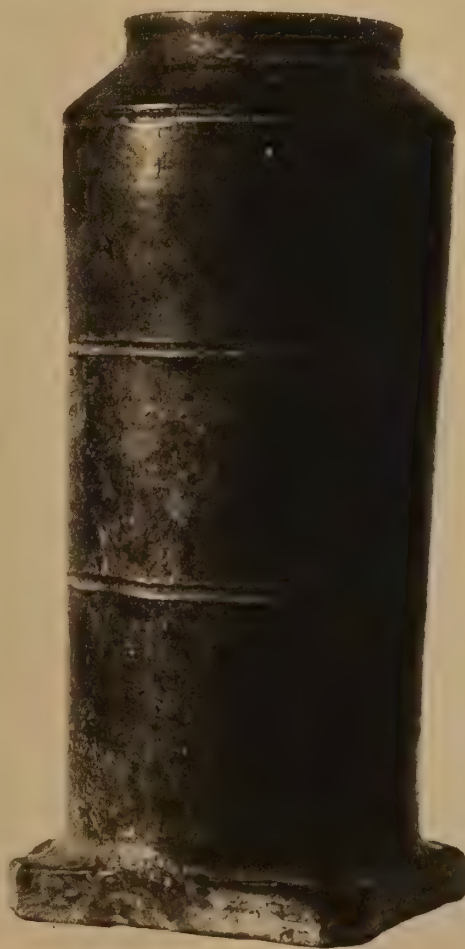
It is easy to identify the vessels for the burning of incense by the vent holes in their covers, but just for what purpose the "hill jars" were intended has always been more or less a subject for surmise. They might have been used as receptacles for ashes, but this is doubted by many authorities. Possibly they were designed for some ambrosial fare fit for those who find the groves where immortals dwell. Devotees of the traditions of the spicy East remind us that thurification was a Han innovation. Previously fragrant herbs had been burned, such as artemesia. Those new intercourses with Asia Minor and other regions gave to China frankincense and myrrh and many resins and gums of pleasing scent. Sweet smelling leaves could be tossed on live coals in braziers, such as the hill jars might well have been with their covers removed, but for incense a vessel more akin to the thurible was required. There were metal censers in this period with long handles bearing containers with conical pierced tops. In the later reigns still more of the influence of Buddhism appears and we see small and delicately modeled pottery censers which were beautifully decorated with lotus patterns.

There have been found also many shallow bowls and cups and the tables on which they rested, all of which were used for ceremonial purposes. These were discovered in perfect condition in several of the rock tombs. To the student of the Han period the wine vessels have a deep interest. The culture of the grape itself, indeed, seems to have been taken up in this era and that wine which old Omar says makes men play the infidel was drunk from the flowing bowls. One wonders if the green pottery cups found in several of the tombs were not

intended to imitate jade vessels which were used for wine by some of the Han emperors at formal feasts. There is one of these early jade cups which bears the legend, "May the life of the ruler of men be lengthened."

Mottoes and inscriptions appear in the form of seals, many of which decree that longevity is much to be desired, for length of days in the land seems always to have been intriguing to the Oriental mind. It is doubtful, however, if there are any Han pieces which also bear dates inscribed at the time they were made. Such authorities as Hobson and Laufer are inclined to the theory that some examples passing through various hands were inscribed with posthumous dates, mere guesses at probable age. The potters themselves, turning out such an endless variety of forms, had not as yet reached a state of mind which would have made them attach signatures and date marks to their handiwork.

So many new impressions came to the people of the Han epoch that those of us who go over the ceramic annals find it hard to sense all the stir and action which must have pervaded this ancient land. The pottery shows a race which was leaving crude forms suggested by nature worship and directing its thoughts and vision to new horizons of culture. Buddhism and Taoism were rivals and Confucianism, a philosophy rather than a religion, was influencing the Chinese character. In this formative period art was affected by many outside influences. Some of the ewers discovered bear an uncanny resemblance to Greek vessels, for it will be remembered that by the fourth century before Christ there had developed a ceramic



Courtesy of the American Museum of Natural History
AN EXAMPLE OF AN EARLY HAN POTTERY VASE

art in Greece which had impressed the world. Dr. Laufer, once an enthusiastic believer in the possibility of an Hellenic influence, abandoned this idea but after all it does not seem an unreasonable one. By the Parthians the men of the Han age were led to make costly coffins of pottery, and it is not improbable that the adorning of tombs gained technique from the land of the Pharaohs. Certainly the animals used as models for the Noah's Ark arrays in many graves were from models not familiar to the early Chinese, such as the stalwart

Bactrian horse and the Scythian or Siberian lion.

So much of the spirit is there in the Han pottery, so expressive are its shapes and designs, that the material from which it is made seems to have been less discussed than that of the ceramics of other periods. Its clay varies in hue from reds to stony grays. These differences are not due to age or treatment, apparently, but merely to the peculiarities of the soil found in different localities. It is a moot question whether the ware is to be classified as porcelain. It is certainly porcelaneous in its nature—a proto-porcelain, in fact, but a substance none the less worthy of the skill of those avatars of the art of ceramics. Following them, after another long period in which China was again in upheaval and civilization was obscured, there came important developments in the preparing, blending, and tempering of clays which were not, of course, available for the potters of the Han epoch. They did, however, produce many pieces which had a resonance similar to that of the later porcelains.

In that pioneer age it is probable that the Chinese artisans first used glazes. To make a positive assertion to that effect is to court archæological argument, but native historians stoutly accept that view. Glazes had been used in the earliest ages by the Assyrians and the Egyptians, and it is commonly believed that, as a result

of the new contacts made by Wu Ti, the secrets of their compounding and use were brought into the Flowery Kingdom. The Han craftsmen employed them with great skill and thus obtained exquisite hues and tones. In the early pieces it will be noted that there are often heavy drops of the solid glaze left on the lips of vessels, obviously because the jars were inverted in the kiln. Judging from the numerous spur marks on these examples, the Han ceramists fired them several times to get desired effects. The glazes are especially beautiful in olive, emerald, and apple green. Yellows of greenish tinge and dark, rich browns are frequently seen.

Colors of Han pottery depended largely upon the hue of the glaze. Few dissent from the view that before "the great awakening" there was little about the earthen vessels which made them worthy of finish. Using sand and alkalis and adding mineral salts, the Chinese soon became expert glaze-makers. They had evidently

learned much from the Syrians, or at least could have done so, for that race was then vending glass to other nations. By giving a low fusibility to the glaze compounds in adding lead or possibly borax, the potters obtained a product which has withstood the attacks of time. The tinge of green, such a favorite with the artisans of the Han potteries, was due to copper oxide. How admirably the glaze was applied is illustrated by that wonderful example in the Freer collection, called *The Fowling Tower*, with its full rich color and its prismatic glints. The ornamentation was made in three ways: incised, stamped or pressed with a die, or affixed as a separate strip luted before firing. The running bands depicting hunting scenes are especially well applied. Even when their figures are nearly obliterated the dimmed pattern takes on an air of mystery.

Time has dealt tenderly with certain of the Han

masterpieces, imparting to some a golden or silver iridescence. Others, long immured in dank tombs or buried in the earth, are incrustated with argillaceous material. Generally the coating has remained intact and smooth, but some examples have a delightfully crackled appearance.

In the presence of such works as these one wonders if these things of clay, fashioned by those who have long since passed to a distant shore, are not striving

to greet us for the Cathay that was. Even now in "melodies of no tone" they voice to moderns the ever living spirit of that noble, primal art of the sons of Han. China's ceramic art reached flowering times centuries later, but certainly it burgeoned forth with rich promise in the Han Renaissance in a development comparable to the intellectual and artistic awakening of mediæval Italy. The great craft of wheel and kiln was an inspiration not only to the land of its birth, but to realms far beyond the deserts and the seas. The ceramic crafts of Europe, seeking to vie with the pottery and porcelains of China, created new methods and adopted entirely different motifs, yet they were influenced throughout by the ancient land which Marco Polo revealed, and voyagers from France found in the treasures of China a rich storehouse of the decorative arts. The pottery of the Han period, therefore, is worthy of all the enthusiasm it has received, so close it is to those ideal days of art.



Courtesy of the American Museum of Natural History
TOMB JAR OF THE HAN PERIOD, BEARING AN INSCRIPTION



Courtesy of the Reinhardt Galleries

PORTRAIT OF A LADY BY FRANCISCO DE GOYA

According to Dr. August L. Mayer, who has authenticated this "unusually charming work by Goya," the picture was painted about 1787. The German authority on this artist bases the date on the details of the sitter's costume and its relationship to portraits by Goya dated in 1786 and 1787. Goya was forty-one years old when he painted this work and had then been in Madrid for eleven years engaged in his profession. In its color, its somewhat angular pose and its verities it is a complete combination of his art

ASSYRIAN SCULPTURES IN AMERICA

BY MALCOLM VAUGHAN

NUMEROUS FINE BAS-RELIEFS FROM NINEVEH AND KHORSABAD ARE TO BE FOUND IN SEVERAL COLLEGES AND ART MUSEUMS IN THIS COUNTRY

ARCHÆOLOGISTS have given to the world no monuments more remarkable than the ancient palaces of Assyria. Massively built of brick, faced inside and out with limestone or alabaster, these Oriental palaces seldom contained fewer than fifty chambers. Round the walls of their main galleries ran a continuous stone paneling of gigantesque sculptures in bas-relief, each panel richly painted in blues, greens, vermilions, and purples. Against this background strips of beaten gold were scattered. Above the frieze of sculptures, which were sometimes in two tiers, enameled tiles extended to the ceiling. Windows and doors were not numerous and these openings were covered, according to Esther I:6, with curtains of "white, green and blue, fastened with cords of fine linen and purple to silver rings and pillars of marble." The rooms were furnished with tables and chairs of state made of costly woods — tamarisk, cypress, muskannu, and pistachio; and were filled with beautiful objects in bronze, ivory, copper, glass, silver, and terra-cotta that had been brought as glorious spoils of war from neighboring kingdoms.

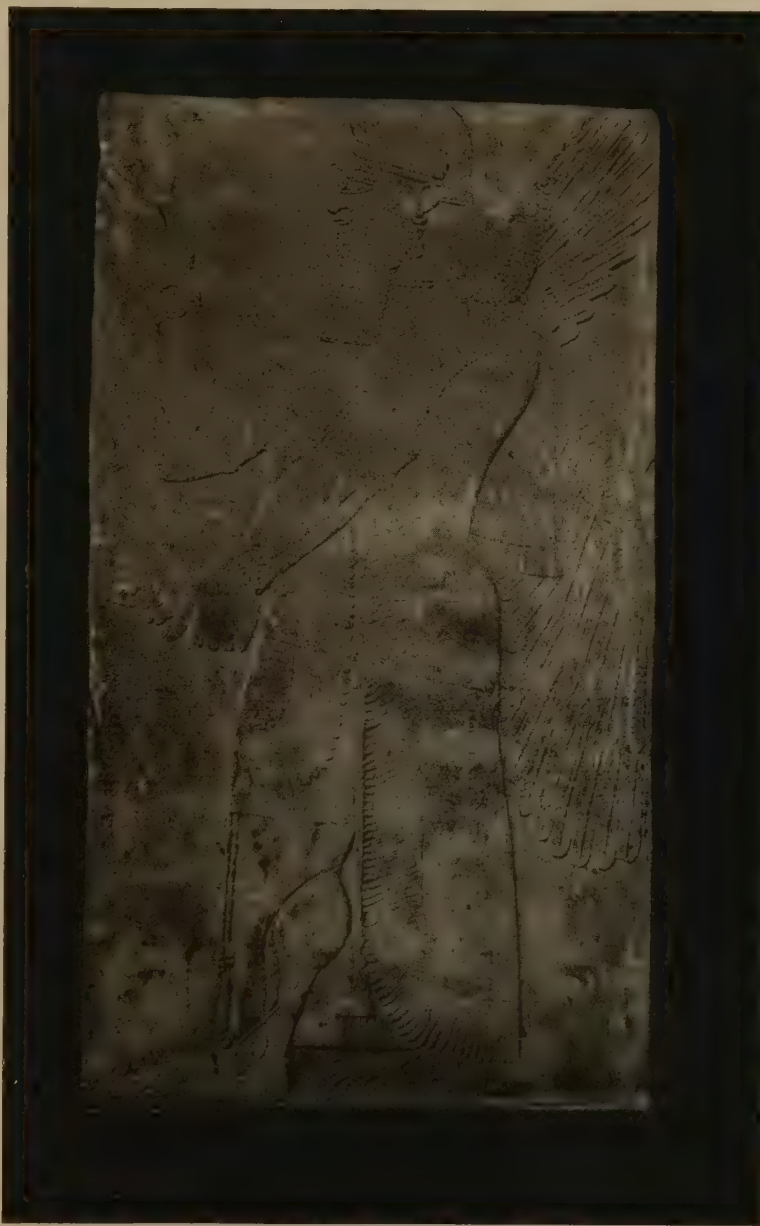
Assyrians conceived of sculpture as the highest of the arts. Painting, drawing, architecture, all were thought its handmaidens and given secondary rôles. To this conception they remained so faithful that modern scholars have called the palaces "epics written by sculptors." Curiously enough, Assyrians cared only for bas-relief. Except a few colossal bulls they scarcely

attempted chiseling in the round. Bas-relief panels, often nine feet high, extended some thousands of feet in length at every palace. The subjects of these bas-reliefs are divided into two classes: historical and devotional. The historical panels depict the official secular life of Assyria—her battles, sieges, conquests, and exploits at hunting. On the devotional panels the sacred ceremonies

of the country are represented. As every scene describes a native theme, the art is completely nationalistic.

Sculpture in Assyria dates from the end of the twelfth century B. C. Until the reign of Ashurnasir-pal the carvings were crude rock-sculptures lacking æsthetic importance. During his reign the art burst suddenly forth, achieving at once a beauty rarely surpassed in later centuries. When Ashurnasir-pal, "the flood, the inundator, king of lords, the mighty male who tramples on the necks of his enemies," ascended the throne in 883 B. C., Nineveh was the capital of Assyria. His scribes tell us that he determined to remove the royal residence a few miles distant to Nimrûd, called in the Bible Calah, a city that "had fallen into decay and lay prostrate, and was turned into mounds and heaps of ruins." From

Nimrûd to the upper Zâb river he constructed a canal and planted along the banks orchards and vineyards. The city wall he rebuilt from its foundations and erected a magnificent palace which he "adorned and made glorious," and which was destined to an early end.



Courtesy of the Museum of Fine Arts, Boston

AN ASSYRIAN DEVOTIONAL PANEL DEPICTING A CEREMONIAL

Within a short time war had brought Nimrūd once more to ruin and all that remained above ground of the palace of Ashur-nasir-pal, "who fears no attack, who has none to vie with him," was a grassy hillock over which sheep grazed. In 1845 Sir Henry Layard trenched this mound and unearthed the marvelous building. It was in a good state of preservation except for the roof, which was totally destroyed. From the great audience room, ninety feet square, most of the bas-reliefs were successfully recovered and taken to the British Museum in London, where they are excellently displayed and still excite awe in the beholder. Subsequent excavations were made by Layard and by Sir Henry Rawlinson at Nineveh and Khorsabad. The mounds at Khorsabad had been partly excavated a few years earlier by M. Botta, the French Consul at Mosul. On these sites the newer but even more resplendent palaces of Sargon, Sennacherib, Esarhaddon, and Ashur-bani-pal were laid open. Many gorgeous galleries gave up numerous fine bas-reliefs that were variously dispersed to the British Museum, the Louvre, and several private collectors.

A few of the excavated panels were secured by American field-missionaries who shipped them here to the several colleges of which they were graduates. Yale thus has four, two of them small fragments; Williams has three; Union College has two; the University of Pennsylvania has one; Princeton has a large fragment; Dartmouth and Amherst have one or more panels each. The most considerable collection in this country—thirteen practically undamaged pieces—was acquired for the New York Historical Society. Six slabs, through the generosity of the late J. Pierpont Morgan, have found their way to the Metropolitan Museum in New York. And there is an excellent example in the Boston Museum of Fine Arts. Some of these specimens are unsurpassed.

Of the historical or secular subjects, America possesses, privately owned by Dr. Talcott Williams of Columbia University, only two small fragments. This

lack is not wholly grievous as the devotional panels are more skilfully sculptured and are therefore the finest. As to why the devotional scenes are more carefully executed we are without record. Perhaps religion was even in those far days rated above war. Perhaps when concerned about spiritual significances the sculptor felt himself especially inspired. Perhaps a bright diligence was deemed pleasing to the gods involved. No one can say. Nor have we much knowledge of the ceremonies pictured on the stones. Again and again the identical ceremonies are reiterated with close similarity of detail.

That the scenes are sacred we may judge from the grave facial expressions, the solemn gestures, the reverential attitudes. Even more significant of religion is the fact that many of the figures are winged and that some of them are in addition bird-headed. Such symbols are not required of secular art. The bird closely resembles the bald eagle. The idea for such a creature may have come to Assyria from Egypt, where gods were often depicted as having human bodies, bird or animal heads, and wings. If the prototype was Egyptian it was probably Horus, the hawk-headed God of Day, who, moreover, was always shown in this same position. On the other hand, the Assyrians may have originated the creature without help, taking for their prototype the large falcon which, as the traditional bird of prey over their regions, could have suggested to them an Oriental god of wrath.

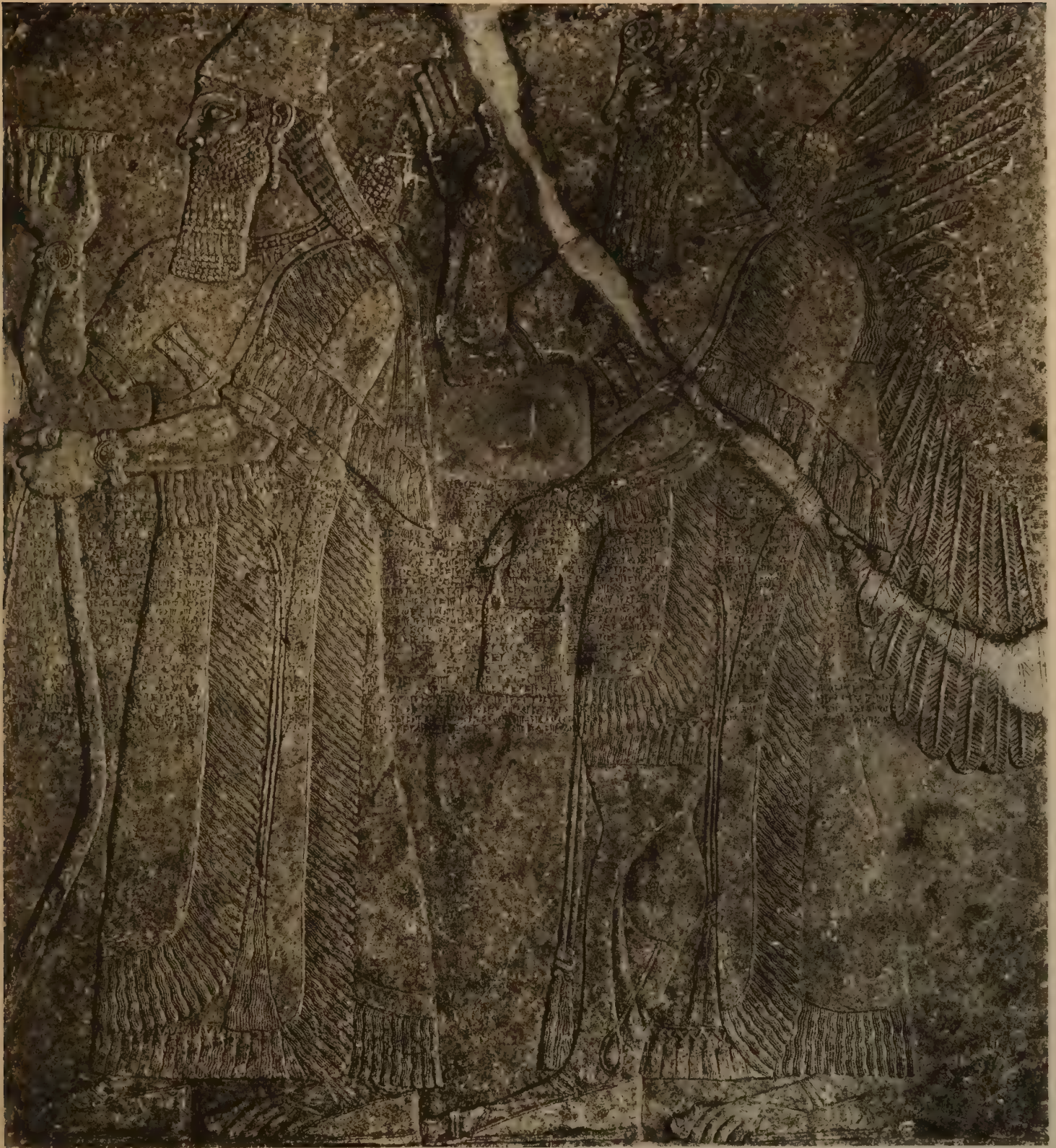
The winged men and winged, bird-headed creatures appear to be taking part in some sort of nature-worship of which

they are the deities. But what powers of nature they invoke or derogate remains as yet largely unexplained. Some scholars believe that a phallic ritual is symbolized. Others believe that mere routine rites of agriculture are represented. All the scholars are, however, modernly agreed that the sculptures, literally interpreted, show the artificial fertilization of the date-palm. By this concerted opinion the winged figures may be described as holding in one hand a palm spathe and in the other a



Courtesy of Williams College

PANEL OF A MONARCH HOLDING A PALM SPATHE



Courtesy of the New York Historical Society

IN THIS PANEL THE KING (THE FIGURE WITHOUT WINGS) IS SHOWN UPLIFTING A PATERA IN WHICH HE HOPES IN COMPLETE SUBMISSION TO RECEIVE FROM THE GOD (THE WINGED CREATURE) A DIVINE GIFT OR BLESSING

basket filled with pollen. The spathe, presumably having already been dipped into the basket, they often hold against the flower of a conventionalized date tree. In the illustration of one of the specimens at Yale the summit of the ceremony is shown.

Such an opinion is as logical as it is concerted. In the first place the date-palm produced, as it does still, the staple food of western Asia. Herodotus speaks of it as supplying the natives with "bread, wine and honey." In

the second place the staple-bearing plant of a country has always been employed at religious functions and has always been elevated by art. Rice stalks were thus used in the Far East; in like manner olive branches were used by the Greeks and Romans; the Jews still carry a citron in the hand at their Feast of the Tabernacles; and to-day we continue to use sheaves of wheat in both relations. In the third place ancient writers give us to understand that artificial fertilization of the date was practised in



Courtesy of Princeton University

FRAGMENT OF AN ASSYRIAN PANEL WHICH SHOWS A WINGED GENIUS ENGAGED IN SOME PART OF THE DATE-PALM CEREMONY OR IN A NATURE WORSHIP OF WHICH HE IS THE DEITY. THE MEANING OF THE SYMBOLISM IS UNCERTAIN

western Asia from times immemorial. Herodotus tells us: "The natives tie the fruit of the male palms to the branches of the date-bearing palm, to let the gallfly enter the dates and ripen them."

There is, to be sure, an entirely different theory as to what being the human-headed, winged deity represents. This theory is popular. It reckons such creatures to

depict no god; instead, the king in godlike aspect. Since the country was throughout its dynasties warlike, the king no doubt ruled the church as well as the state. But that he should therefore be made winged, in other words, mythological, or even wear the symbols of godhood vicariously, is not necessarily sound reasoning. It is true the representations of the genius are full-length por-



Courtesy of Yale University

IN THE DEVOTIONAL PANEL TO THE LEFT A EUNUCH IS SHOWN HOLDING A DAGGER AND A BOW. IN THE PANEL ON THE RIGHT THE SUMMIT OF THE CEREMONY WHICH HONORS THE FERTILIZATION OF THE DATE-PALM IS SHOWN

traits of the king. But this fact need not mean more than that the sculptor was playing up to the vanity of his monarch; or that he chose the monarch as his best model for a god whom, after all, he must inevitably make somewhat in man's image.

The popular theory is further weakened by an important panel at the New York Historical Society, which is shown in an accompanying illustration. On this panel two figures are presented, one of them with, the other without wings. The winged creature holds in one hand the pollen-basket, supposedly its attribute. Its other hand is upraised in what would appear to be a holy gesture of invocation, dispensation, or benediction. Standing before this creature is a man who rests his bow upon the ground (an act universally expressive of temporal submission) while he uplifts a patera (an act universally expressive of spiritual submission) in which he hopes to receive, according to the best Assyriologists, a divine gift or blessing. By every evidence the figure without wings is a monarch, the winged creature is a god, and the two should probably never be confused. Most likely the deities were deemed the divine originals of kings and also their protecting spirits.

These several scenes constitute the range of Assyrian bas-relief in America. Indeed, they constitute most of the range of Assyrian sacred sculpture in existence.

From its beginnings to its decline two and a half centuries later, the scenes of this devotional art are closely similar and the various figures tend to conform to a single type. This type is characterized by enormous muscular development and by an abundance of symmetrically curled hair and beard. Obviously the Assyrian ideal of male beauty was a strong and hirsute man, an ideal based no doubt on the personal image of the king. Despite his exaggeration of muscles, the Assyrian sculptor was vastly faithful to nature and rendered with distinguished accuracy what he saw. His skill was generally refined; his modeling often delicate; his execution reverent, dignified, and impressive. Usually keeping bas-relief within one plane, he never destroyed the clarity of his conceptions nor the simplicity of his designs. In the history of art his place is very high: first, because of his native merit; and second, because his decoration was so pure that from it the Greeks derived, albeit indirectly, the whole of Ionic ornament. His winged deities he may have got from Egypt but it was from his examples and not from the Egyptian that those winged genii were derived whose graceful forms pervade Greek, Etruscan, and Roman art and later, in Christian times, gave rise to angels. These far-reaching influences alone of the decorative sculptures of the Assyrians entitle them to a place of high honor among the treasures of the race.

MONTEITHS, MUFFINEERS AND ARGYLES

BY EDWARD WENHAM

COLLECTORS HAVE OBSERVED THAT FROM THE END OF THE SEVENTEENTH CENTURY AN INCREASING NUMBER OF THESE PIECES APPEAR AMONG THE DOMESTIC SILVER

THAT the silversmith's art was stimulated by the improvements in social usages is evidenced during the seventeenth and eighteenth centuries, both by the finer craftsmanship and the increased ingenuity displayed in the fashioning of domestic silver. As the former crude table manners were gradually replaced by the more fastidious customs and the subsequent demand for greater ceremony in the observance of more refined etiquette, we find also a considerable increase in the various forms of domestic plate. And to-day many of these which formerly represented some tradition of the earlier centuries have been adapted to other uses, or have entirely lost their original significance. Thus we find in general use at the present time, pieces which, while retaining their name, lack in their usage that which would indicate the custom which they symbolized in past eras. Possibly the most striking instance of this is the salver which, in the sixteenth century a shallow basin in which guests dipped their fingers while seated at table, has now become a small serving tray.

In other cases varying conditions have caused a style almost to fall into desuetude, and this does not apply to a greater extent to any piece of early plate than the punch bowl and its more elaborate form of monteith. Although, in view of the prevailing inhibitions, these are surreptitiously still in use in this country, they have for reasons of financial exigency disappeared from the tables of many English homes. There was a time, however, when some of the finest work of the silversmith appeared on these immense bowls which, although at first without decoration, assumed later the scalloped rim which designated them as monteiths. The origin of the addition of the movable rim with the notches is attributed to a Scotsman named Monteigh, who appears to have

derived fame from his ability to brew punch as well as from his wearing a cloak, notched or scalloped at the bottom. Of the purpose in adding the rim to the punch bowl, more than one explanation has been advanced, some asserting that the glasses were hung in the indentations to prevent their being broken when being carried into the room, another suggestion being that the bowl

was filled with water and the bodies of the glasses thus kept cool. The probability is, however, that the first explanation is nearer the truth, and that the custom was for the footman to bring the monteith into the room and remove the rim and glasses, in this way leaving the bowl ready for use.

Although punch brewing was a tradition from the reign of Charles I, silver bowls do not seem to have appeared until late in the seventeenth century, one example dated 1685 being in the J. P. Morgan collection. Various other specimens of about this date are still preserved in the collec-

tions of the London Livery Companies, at whose important banquets they are still used with all the one-time rite and ceremony. By the middle of the eighteenth century monteiths were found in all the larger houses, at which time they represented one of the most important articles of the family silver. These bowls in many instances assumed massive proportions as is instanced by the example dated 1703, in the possession of the London Vintners Company, which is fourteen inches in diameter and weighs over one hundred and twenty ounces. This particular monteith was apparently used frequently as a model, others of the same pattern still being in existence. It is interesting to recall that monteiths of this type were among the many splendid pieces of silver brought to this country by the early families who settled in the South, although much of this magnificent plate disappeared during Colonial times,



Courtesy of Howard and Company

CYLINDRICAL ARGYLE WITH GADROON MOUNTS, CIRCA 1773

when old family silver was melted to be re-fashioned in more up-to-date styles. Even General Washington was guilty of making such a sacrifice at the altar of vogue, for when he came to New York as President his family silver was remodeled to "the latest and most elegant shapes."

There is little or no evidence, however, of monteiths having been made by early American silversmiths, although many punch bowls exist which typify the fine art of these craftsmen. The most celebrated, of course, is that made by Paul Revere for the Sons of Liberty to perpetuate the memory of those who, in 1768, "voted not to rescind," and of that advocate of liberty John Wilkes. Possibly the most famous monteith was that which belonged to the last Lord Santry, made by Anthony Nelme in 1700. This example figured largely in the orgies of the Hell Fire Club, in which the peer was one of the leaders, and to-day among the mountains near Dublin the ruins of this notorious club-house still remain, while the bowl itself has been perpetuated in a portrait group of the members now in the Irish National Gallery. Another monteith which has appeared in a famous picture is that of Magdalen College, this being represented in Holman Hunt's *May Morning*.

Much ceremony accompanied the actual preparation of this delectable concoction, punch, and it was regarded as a mark of distinction to the guest to whom the privilege of brewing was accorded. Although the punch bowl is a production of England, the drink itself is of Eastern origin, having been introduced to the Old Land late in the seventeenth century. In fact the word "punch" is derived from the Hindustani and was adopted to indicate the number of ingredients which compose this seduc-



Courtesy of Crichton and Company

MONTEITH WITH AN ESCALLOPED EDGE, CIRCA 1700

makers Company, dated 1718, and which is fitted with bull's head handles, this possibly being explained by the fact that the bowl was presented by Sir John Bull.

Collectors also seek those accessories to the old custom of making punch without which the monteith was incomplete. Unfortunately few of the curious long-handled lemon squeezers are obtainable and while the graceful ladles fitted with the twisted whalebone stems are still to be found, many of these have been deprived

of their handles and sockets and the ladles themselves raised on feet to form saltcellars. Similarly those old wine strainers with which Georgian epicures decanted their port and which were used equally as lemon strainers in punch brewing, are becoming extremely rare.

Nor was it only on the larger and more important pieces that the early silversmiths lavished their skill when the demand for domestic plate permitted them to evolve new styles and remodel those which had previously been in use. To-day collections contain many small pieces such as tea-caddies, casters, and muffineers, which exhibit equally with the more generous specimens that grace and delicate æstheticism which mark the work of the early craftsmen. While to-day



Courtesy of Georg Jensen

MUFFINEER MADE FROM A DANISH DESIGN



Courtesy of Crichton and Company

MUFFINEERS HAVE ASSUMED VARIOUS STYLES, PARTICULARLY BEAUTIFUL SHAPES HAVING BEEN ATTAINED BY THE USE OF CURVATION, WHILE TO LATER EXAMPLES CHASED GARLANDS AND OTHER DECORATIONS WERE APPLIED

we frequently regard casters and muffleers as analogous, in their original usage they differed. The first casters were probably those used for pepper and which appear as finials for the bell salts in the late sixteenth century. The caster or dredger as a distinct piece of domestic plate, however, is not generally found until well into the following century, when it took a somewhat small form for sprinkling salt on muffins, from which of course the name of muffleer was derived.

At this time they were usually cylindrical in form and entirely without decoration other than the coat of arms of the family to which they might belong. A few years later bold gadrooning was added to the base and from then on the styles varied and the decorative qualities assumed that splendor which marks the work of this time. Occasionally they are found in sets of three comprising one large and two small, but because of the regret-

table practise of dividing these sets among various members of a family, many of them have been irrecoverably dispersed. It is in the variations of the styles of these small specimens of old silver that the collector finds material assistance in determining a date when the punched marks have become partially obliterated. That

graceful pear-shaped caster with the hemispherical bottom and somewhat concaved body, the curves of which are continued by the pierced cover, is typical of the first half of the eighteenth century. In fact these are found even in sets of three, dating from the late part of the reign of William III to that of George II.

At the same time those of the cylindrical type are found as late as the end of the eighteenth century, most of these being fitted with that form of fastening known as the "bayonet." This consists of two projecting lugs or ears fitted to the body



Courtesy of Schmidt and Company

EXAMPLE OF ARGYLE WITH HOT WATER BASE

which, passing two notches, meet a groove in the band which encircles the lower part of the cover. A slight turn is given to the top, and the lugs, following along the groove, firmly hold the cover in place. Many splendid casters are also found in those cumbersome works known as cruet-stands. Formerly, of course, a cruet was merely two cut glass jugs which held oil or vinegar, but early in the eighteenth century a small silver pepper caster was added. A little later the casters increased to three, one each for Jamaica and Cayenne pepper and one for salt, and it was but a short time before the dining table center was occupied by massive constructions containing as many as eight glass bottles with silver tops. Like all other articles of silver, casters and muffineers were subject to the prevailing taste in the matter of decoration and it is for this reason that we find them elaborated with Adam classicism during the time when the styles of these famous brothers were the vogue. At this time also silversmiths adopted the method of piercing the metal and fitting a blue glass liner inside the body which, outlined by the perforated pattern, is often attractive. Furthermore considerable artistry is displayed by the silversmith in evolving these designs and in the arrangement of the details of the piercing, these in many instances being original designs created especially by the individual craftsman.

But while monteiths and casters still find their use, argyles are almost unknown in this country, even by name. These quaint gravy pourers were an item of importance to the household when it became the

fashion to bring the joints of meat to the table. Invented by an ingenious Scot from whom it derives its name, it was at first a small teapot-like vessel, in the center of which was a socket which held a piece of hot iron to maintain the heat of the gravy. Later specimens were fitted with a jacket or outer compartment, into which boiling water was poured through an orifice made tight

with a screw cap, the gravy being placed in the inner compartment. Of recent years argyles have to a certain degree re-acquired their popularity in England as vessels for hot milk and in some houses are still used in their former capacity as gravy pourers.

With argyles as with other articles brought into use as domestic silver, the silversmith frequently gave expression to his skill and craftsmanship by developing their utility. For this reason we find various forms during the time these gravy holders were in vogue. As the socket and iron were replaced by the more convenient use of hot water, so a hinged cover and lip were substituted for the former clumsy screw cap. Possibly the most curious shape evolved was that with a bulbous body and a small foot, this marking the advance from the type with the straight sides, which were fitted with the inner jacket. This innovation permitted the elimination of the jacket, thus affording

greater capacity for the gravy, the hot water being retained in a separate compartment at the base. In this type, too, further ingenuity is displayed in the swan-neck spout, attached to the lowest level and thus minimizing the risk of the contents being spilled in pouring.



Courtesy of Wilson and Sharp

MUFFINEER WITH BAYONET FASTENING; EDINBURGH, 1691

EARLY AMERICAN PORTRAIT PAINTING

BY DANA CARROLL

THROUGH YEARS OF PATIENT RESEARCH AND DIPLOMACY, THOMAS
B. CLARKE HAS WIDENED OUR KNOWLEDGE OF OUR FIRST ARTISTS

IN a review of a recent retrospective, not to say historical, exhibition a London writer deplored the absence of an early history of the English painters, specifically the early English portrait painters. "Who were Holbein's co-workers in the sixteenth century?" he asked, classing Holbein as an English painter. The early history of American portrait painting and portrait painters will not know that lack four centuries hence. The materials for such a work have been sought out and brought together during a congenial if somewhat arduous indulgence in collecting by an indefatigable collector of New York. Mr. Thomas B. Clarke, whose name is associated with many branches of collecting, has in his possession what amounts to a summing-up of the history of the art and the artists from the time of the first known portrait painted in America to the middle of the nineteenth century. Within that span he has accumulated examples of the work of more than seventy artists together with details of their lives. This has been the work of more than thirty years. Moreover, and this is one of Mr. Clarke's most important contributions to the history of our original art, he has carried our records of American painters back nearly three quarters of a century earlier than the first date of this kind known to an American art historian up to 1910. He has also made early American portrait painters "fashionable."

In summarizing this it is of interest to recall that the same amateur brought together the first collection exclusively of American paintings, notably landscapes, dispersed in New York City in 1899. That task occupied slightly less than thirty years. It was begun in 1871. Its completion marked a period in the history of American art, for the names which now lead among the great landscapists came then for the first time into their own. The present collection, however, is historical in a wider sense and is too nearly complete for such a distribution. It is in reality a small but important section of a museum.

Those who are interested in speculation over the uncertainties and the opportunities of life may indulge their dreams over the fact that the same man has been permitted to complete a history of the great span of American painting who in the relatively long ago acquired enough knowledge and sufficient evidence to place American painters on the map. He has done it in spite of foe and in defiance of friendly opposition, although occasionally he has had friendly cooperation.

The way of the collector is not always hard. One night in a certain club, the bedtime hour approaching, a com-

rade asked Mr. Clarke if he was homeward bound and asked him why he was so manifestly upset. Mr. Clarke told him that there was to be an auction in Philadelphia the next day, that he wanted an historical painting that was to be put up, and that he feared he would lose it. Yes, he was going home. His friend said, "Quit your worrying; you are going to get it. Come on home—I'll drop you at your house." In due season, at home, Mr. Clarke looked at his watch, before going to bed and noted the time. It was just sixteen minutes to one o'clock. "Sixteen—one," said he to himself, "sixteen thousand one hundred dollars"—which shows how his mind was running. Then he wrote on a card on his desk, \$16,100, and underneath the figure \$24,270, recording the balance at his bank which he had taken the pains to ascertain that day.

The next day he was in Philadelphia and met many well-known men who were talking about the auction. He found varied estimates about what the desired picture would bring, none of them in excess of \$8,000. When the bidding began in the afternoon the figures offered went slowly to \$8,500, and more slowly to \$14,000, whereupon Mr. Clarke added a \$100 bid. At \$16,000 his chief opponent went out, remarking emphatically "I'm through!"—although the painting had been painted in Philadelphia and owned there and was a historical record. It had been left by will to the Pennsylvania Museum, but difficulties had arisen which caused its disposal at auction. At the cry of \$16,000, Mr. Clarke called \$16,100—you may guess whether or not he was finished—and the auctioneer closed the contest.

Mr. Clarke came away the possessor of the painting; but before doing so, to convince a skeptic he telephoned to Mrs. Clarke and asked her to find a card on his desk which contained a memorandum in pencil figures. It was found and the figures were read to him. The story was recounted to the late Bourke Cockran, who remarked, "Such things happen, but only once in a lifetime. Don't retell it, and don't go along the street after telling it repeating figures—or you'll find boys and men following you and making bets on the combination of figures you are stating." The painting was the famous Stuart canvas, known as the *Vaughan Portrait of Washington*.

Another incident is more illuminating as showing the diversion incidental to the sober task of collecting art objects. Mr. Clarke has by his friends been classified as a diplomatist. In days when the newspapers were filled with stories of the break-up of families he saw one day at



All photographs courtesy of Thomas B. Clarke

THIS PORTRAIT OF RICHARD BELLINGHAM, GOVERNOR OF MASSACHUSETTS, IS THE FIRST PORTRAIT KNOWN TO HAVE BEEN PAINTED IN THIS COUNTRY. IT WAS PAINTED BY WILLIAM READ AND SIGNED BY THE GOVERNOR IN 1641

the home of a member of a family prominent in the New York Stock Exchange a portrait of a lady which he recognized as that of Betsy Hartigan, by Gilbert Stuart. He himself possessed the portrait of Dr. Hartigan, the husband, which had also been painted by Stuart. Several years after its completion the portrait of Betsy Hartigan had been acquired by the American portrait

painter Charles Loring Elliott, after whose death it had been sold at a Broadway auction. There Mr. Clarke had lost its trail. He wrote to the friend in whose home he had seen the picture that, contrary to the trend of life as represented in the newspapers, he desired, with the cooperation of his friend, to reunite a long-separated pair and to that end bring together again the husband



THE DUYCKINCK FAMILY, WHO LIVED IN THE COLONIES IN THE SEVENTEENTH CENTURY, INCLUDED SEVERAL PAINTERS OF DISTINCTION. THIS PORTRAIT OF STEPHANUS VAN CORTLANDT WAS PAINTED IN 1693 BY EVERT DUYCKINCK

and wife painted by Stuart. The owner was acquiescent and allowed him to purchase the Betsy Hartigan. These two portraits now form part of the Stuart possessions of Mr. Clarke which number something like thirty.

Stuart, however, is only the outstanding example of the painters represented in this historical collection. One of particular interest is the first portrait known to have

been painted in this country, that of Governor Richard Bellingham of Massachusetts, painted in 1641. It is signed, "Govr. R. Bellingham, Effegies Delin. Boston Anno Dom. 1641. Aetatis 49, W.R." In explanation of these initials, there is a William Read of Boston mentioned in the "Minutes of the General Court of the Massachusetts Bay Colony" of 1665. The entry for May



NEAREST WILLIAM READ IN POINT OF TIME WAS HENRI COUTURIER WHO DIED IN 1684. THIS PORTRAIT IS OF FREDERICK PHILIPSE, ORIGINAL OWNER OF PHILIPSE MANOR, YONKERS. IT IS SIGNED BY THE ARTIST, DATE 1663

3 of that year, Volume IV, page 145, gives the following facts: "This Court doeth order and appoint Capt. Edward Johnson and Mr. William Stephens to draw up a mapp of this colony, which they are to do with the greatest care, and to call in and make use of what artists they shall judge needful; the charge whereof is to be defrayed by the County Treasurer." On page 155,

under date of June 1, it adds: "This Court having employed Mr. William Read of Boston ** in consideration whereof this Court doeth order the County Treasurer to pay to the said Mr. Read the sum of ten pounds."

Other William Reads in the colony having been excluded by reason of their occupations, a search revealed as the only possible one a William Read of Batcolme,



GERARDUS DUYCKINCK (1695-1742), SON OF GERRET DUYCKINCK OF THE DUYCKINCK FAMILY OF ARTISTS, DID THIS PORTRAIT IN 1728 OF JAMES DE LANCEY WHO WAS A CHIEF JUSTICE AND LIEUTENANT-GOVERNOR OF NEW YORK

England, who came to Boston in 1635 and was elected the following year to the General Court, where he was in touch with Mr. Bellingham, as he also was during the twenty-six years that both were members of the First Church of Boston. Mr. Bellingham's connection with the court continued from his arrival in the colony until his death in 1672, and he was Governor in 1641, 1656, 1665, and 1672. Read died in 1679.

Nearest him in point of time was Henri Couturier,

who died in 1684, and who left a portrait of Oloff Stevense Van Cortlandt, founder of the Van Cortlandt family in this country, who came over in 1638 at the age of eighteen and was a friend of Governor Kieft. His portrait, like that of his son-in-law Frederick Philipse, original owner of Philipse Manor, Yonkers, is signed with the monogram of Henri Couturier, which is found also on a list of goods among other initialed signatures.

A family whose members obtained distinction as



PIETER VANDERLYN (1687-1788) WAS THE GRANDFATHER OF THE WELL-KNOWN AMERICAN PAINTER, JOHN VANDERLYN. HE PAINTED THIS PORTRAIT OF JOHANNES VAN VECHTEN WHEN THE SUBJECT WAS FORTY-THREE

painters in the colonies in the seventeenth century was that of the Duyckincks. There are in the Clarke collection various portraits by them, including one of Stephanus Van Cortlandt, first Lord of the Manor of Van Cortlandt and first native American mayor of New York City, painted in 1693, by Evert Duyckinck the first (1621-1702); a portrait of Ann Sinclair Crommelin painted in 1725 by Evert Duyckinck the third (1677-1727), son of Evert Duyckinck the second; and a portrait of James de

Lancey, Chief Justice and Lieutenant-Governor of New York, painted in 1728 by Gerardus Duyckinck (1695-1742), son of Gerret Duyckinck (1660-1710).

Peter Pelham, the earliest engraver in America, was also a portrait painter and is represented in the collection by a portrait of the artist, John Smibert (1688-1721). Pelham married for his third wife the widow of Richard Copley, whose son John Singleton Copley was at the time eleven years old and doubtless received early



JOHN SMIBERT (1688-1721) IS REPRESENTED IN THE CLARKE COLLECTION OF EARLY AMERICAN PAINTERS BY A PORTRAIT OF ALEXANDER GARDEN, WHICH IS ILLUSTRATED HERE, AND A PORTRAIT OF WILLIAM SHIRLEY

instruction in portrait painting from his stepfather. Smibert's own works in the collection consist of a portrait of William Shirley, Governor of Massachusetts, and a portrait of Alexander Garden.

New York, as might be expected, is well represented among the sitters to these early artists, among other canvases in the Clarke collection being a portrait of Sir Peter Warren, the first proprietor of Greenwich Village. His country house, the center of an estate extending to

the Hudson River, was on property now bounded by Bleecker, Fourth, Charles, and Perry streets. On this estate was run in 1753, the Subscription Plate, one of the earliest horse races held within the limits of Manhattan. In 1631, Sir Peter's portrait was painted by John Watson, and is here to be seen. Watson came over in 1715, and set up his studio in Perth Amboy, New Jersey, where lived relatives of the De Lancey family—the family into which Sir Peter had earlier married.

The list of eleven seventeenth-century artists comes to an end with Jacobus Gerritsen Strycker (1617-1687) and Pieter Vanderlyn (1687-1788). Pieter Vanderlyn was the grandfather of the well-known American painter John Vanderlyn. He is represented by a portrait of Johannes van Vechten, painted when the subject was forty-three years old. Strycker appears with a portrait of his brother Jan Strycker, a prominent magistrate of New Amsterdam. The picture had been retained in the Strycker family for seven generations. It is signed on the front, "Aetatis 38, 1655," and on the back is written, over the signature of J. C. Van Vorhees, a nephew of Altje Strycker: "Given to Altje by her father Jacobus Gerritsen Strycker, who himself drew the likeness of his brother Jan."

Before Pieter Vanderlyn was more than a boy, Robert Feke appeared on the scene, although he was short lived, and completed his work while Vanderlyn was still in his prime. Feke was born in 1705, and died in 1750. He is represented in this collection by a portrait painted in 1748, that of Ruth Cunningham, wife of a Boston lawyer and patriot, James Otis. Feke is described as "having a long pale face, sharp nose, large eyes with which he looked upon you steadfastly, long curled black hair, a delicate white hand and long fingers."

Four other of these early American artists were born and completed their lives in the eighteenth century. Jeremiah Theus, a Swiss, who came to America in 1739 and settled in South Carolina, was well known and often likened to Copley, because of his manner of painting. He died in 1774, and portraits by him have until very recently been attributed to Copley. James Claypole (1720-1796) was the earliest native artist of Pennsylvania, and uncle of another painter, Matthew Pratt. In 1746 he painted in Philadelphia the portrait of Margaret Hamilton Allen, wife of a former mayor of that city, William Allen, who from 1750 until 1774 was Chief Justice of Pennsylvania. It is in the collection described here. Robert Edge Pine, who came to America

from England in 1783 with the idea of painting heroes of the Revolution, did the portrait of General Horation Gates, Major-General in the Continental Army, which is also in this collection. He painted a portrait of President Washington in 1785, and at another time in Annapolis a group of the family of Charles Carroll of Carrollton. He died in 1788. The fourth painter to complete his work in the eighteenth century was Abraham Delanoy, a native of New York who studied under Benjamin West in London. He painted here in 1771 and died in 1785 or 1786. The portrait of Peter R. Livingston, President of the Provincial Congress, is his work.

The other American artists born in the eighteenth

century who lived over into the nineteenth are too many to enumerate. More than thirty are represented in the collection. Matthew Pratt is the only one known whose work is not represented. A portrait by him, however, has been borrowed and exhibited by the owner of the collection. It is the portrait of Elizabeth Golden de Lancey, wife of Peter de Lancey. As has been already noted, Pratt was a nephew of the painter James Claypole. Most of the painters of the nineteenth century are familiar names, and although none is listed who was born later than the first half of that century the list closes on familiar ground with the name of the latest



ADRIAN VAN DER DONCK BY JACOBUS GERRITSEN STRYCKER

survivor, Frank Duveneck, who died in 1919.

In view of the result of Mr. Clarke's researches among our early American painters, and especially in view of its historical aspect in carrying our knowledge of these men into hitherto unknown places and records on canvas, it would appear that the field is worth working over more intensively in some endeavor to bring to light artists who worked in other mediums than oil and in other genres than portraiture. Of our early miniature painters little is known; and from this source alone our future students of the beginnings of pictorial art in America may bring some discoveries quite as interesting as those made by our present subject.

CHINESE DECORATIVE DESIGNS IN WOODWORK

BY HENRY BRANSCOMBE

CONNOISSEURS IN THEIR STUDY OF CHINESE GEOMETRICAL FORMS HAVE DISCOVERED MUCH THAT INDICATES A CORRELATION WITH THOSE OF THE CLASSIC ERA

FREQUENTLY in its modern preeminence and progression in the arts the Occidental world is prone to regard the Far Eastern nations as semi-barbaric, the while forgetting all that European craftsmen owe to the earlier enlightenment of the ancient people of China. Upon that greater development known to the East of antiquity are based many of those styles which brought fame to European designers of the eighteenth century, and there is no doubt but that much of the magnificence which begins to appear in the decorative qualities of European domestic furnishings from the late seventeenth century emanated from the Flowery Kingdom. This is a natural corollary to the increased trading with the East, whence the ships of the various countries brought works of art to be adapted by Western craftsmen and reproduced with those variations demanded by the difference of taste and local conditions.

That the woodworking craft was one of the earliest known to China may be inferred from the fact that most of the ancient architectural details in stone were copied from earlier designs in wood. But many of the traditions represented by the motifs, which of more recent years have appeared in the woodwork of the Occident, have long since been lost in the obscurity with which the passing ages have veiled them. The probability is that those hieroglyphic emblems which are found on the woodwork and other crafts of China formerly expressed a significance connected with the various deities, for they frequently occur in the architecture of the sacred buildings.

Perhaps the mid-eighteenth century represents the height of the Chinese vogue in England, and while it is commonly supposed to have been introduced by Sir

William Chambers and Thomas Chippendale, actually to neither of these men can the adaptation of Chinese motifs to woodwork be wholly ascribed. Rather it was a gradual and subtle infiltration from various European countries, which began as early as the Tudor era when small pieces of lacquer in the form of boxes, cups, and

trays found their way to Britain. From then on through the Stuart period the style gained in popularity, later deriving considerable impetus from the French Court of Louis XIV whose leaning toward what was termed *la Chinoiserie* in decorative woodwork was notorious. And, having been accorded the royal patronage, the Chinese styles quickly assumed popularity among the sycophantic courtiers of that sumptuous and extravagant epoch. It is singular, however, that despite the interrelation of trade interests between America and the Orient so little evidence of Eastern influence is apparent in the early

arts of this country, where the early craftsmen seem rather to have drawn their patterns from England, following with slight variations the vogues set by the Old Land.

During the late Stuart period, of course, the influence of the French court is distinctly observable in the domestic woodwork of England, and it is natural to assume that the Oriental styles apparent in the Louis Quatorze era would accompany the designs which then appeared. Although the exact date when importations commenced to arrive from the Orient direct to England is uncertain, by the end of the seventeenth century lacquer had firmly established itself in the latter country and at that time was being freely imitated by English craftsmen. It is of interest to note that while we are



Courtesy of Stair and Andrew

JUXTAPOSED PILLAR LEGS ON CHAIR OF CHINESE ORIGIN



Courtesy of the Royal Ontario Museum

THIS CABINET INDICATES THE FREEDOM WITH WHICH CHIPPENDALE BORROWED ORIENTAL MOTIFS FOR HIS DESIGNS. THE PAGODA-LIKE TOP AND GEOMETRICAL MEANDER ARE SIMILAR TO THOSE FOUND ON EASTERN TEMPLES

likely to regard this art as of Chinese origin, actually it was invented by the Japanese in about the fourth century, lacquer then being used on drinking vessels in the form of a glaze. Later it was employed both in Japan and China to produce those beautiful panels in various colors which are found on cabinets and other pieces of woodwork.

Both skilled craftsmanship and patient labor are

manifest in these splendid surfaces, for in the finer pieces some twenty or more coats of varnish were applied. Each application, after being allowed to dry in a damp atmosphere, was rubbed with charcoal and rice paper. Later it was polished with clay and calcined horn mixed with a small proportion of oil. Soon after these pieces began to appear in Europe lacquering became a popular pastime among the dilettantes, this polite occu-

pation strongly appealing to the fashionable world in England. And there are to-day many well executed examples in existence which were the work of famous persons of the middle eighteenth century. There is, however, a finer technique in the lacquer of Oriental origin, this being evident in the brilliancy and greater smoothness of the surface, while the outlines of the decorative motifs are decidedly sharper. Similarly the metal work in the form of plates and corner pieces is less deeply engraved as well as being lighter in texture, than those of European provenance. In placing a piece there is also considerable guidance to be gained from the actual structural work, which in Eastern examples displays less finished craftsmanship in the joints, the dovetailing invariably being larger and not always perfectly fitted.

Distinct evidences of Chinese influence are found in English furniture of the early eighteenth century and even in the reign of William and Mary. One of the most pronounced and at the same time uncommon characteristics in the woodwork of the late seventeenth century is the use of the double caps on chair legs, which seem to have made their appearance in the Orange reign, at which time the upper cap was perforated and carved. But it was not until the vogue for collecting Chinese porcelain at the end of the reign of George II that the great revival in the Oriental styles in woodwork appeared. At that time in many of the larger houses the former decoration was entirely subverted, specimens of this porcelain being placed on furniture at every conceivable point of vantage. This vogue soon brought a de-



Courtesy of Frank Partridge

CHIPPENDALE CHAIR WITH CHINESE MOTIFS

not until at least two years after this that Chambers published his book of Oriental designs. Further, the self-styled architect Batty Langley exhibits fretted

styles in his book published in 1739, while in 1754 the work entitled *A New Book of Chinese Designs*, by Edwards and Darly appeared, this conclusively proving that the Oriental taste had impressed itself upon woodwork many years previous to either Chippendale or Chambers.

At the same time Chippendale undoubtedly adapted many of the motifs which appear in his later work from the designs of Chambers, as did other contemporary cabinetmakers. These same styles, although considerably varied, appear in that little known furniture designated Irish Chippendale. Actually, however, while not dissimilar to that of the famous Englishman this displays none of those splendid proportions which so distinguish his work. There is



Courtesy of Schmitt Brothers

RED LACQUER CABINET WITH INSET STONE PANELS

in the pieces made by Theophilus Jones and other Irish craftsmen a peculiar characteristic in the incised fish scales which the carvers used as a ground for their decorative work. While this is of Chinese provenance, having derived from the sacred carp, it only infrequently occurs in connection with the Oriental styles of woodwork produced in England.

In further retrospective survey of the Oriental influence it is, in its broader sense, directly traceable to William of Orange by whose Dutch followers it was largely introduced to England. Although we are indebted to Chippendale for the eventual development of that splendid support, the cabriole leg, this was among the many motifs introduced from Holland. Again, while this is sometimes ascribed to that country, actually it was borrowed by the traders of the Netherlands from the Orient. First appearing in Europe with a scroll foot, it later assumed a hoof very similar in shape to that found on the throne of the Egyptian Queen Hatshepsu, now in the British Museum and probably the oldest piece of furniture in existence. Similar supports formed by a lion's leg and foot are found on the Roman three-leg tables and likewise in the seat of Dagobert, the latter being of the seventh century.

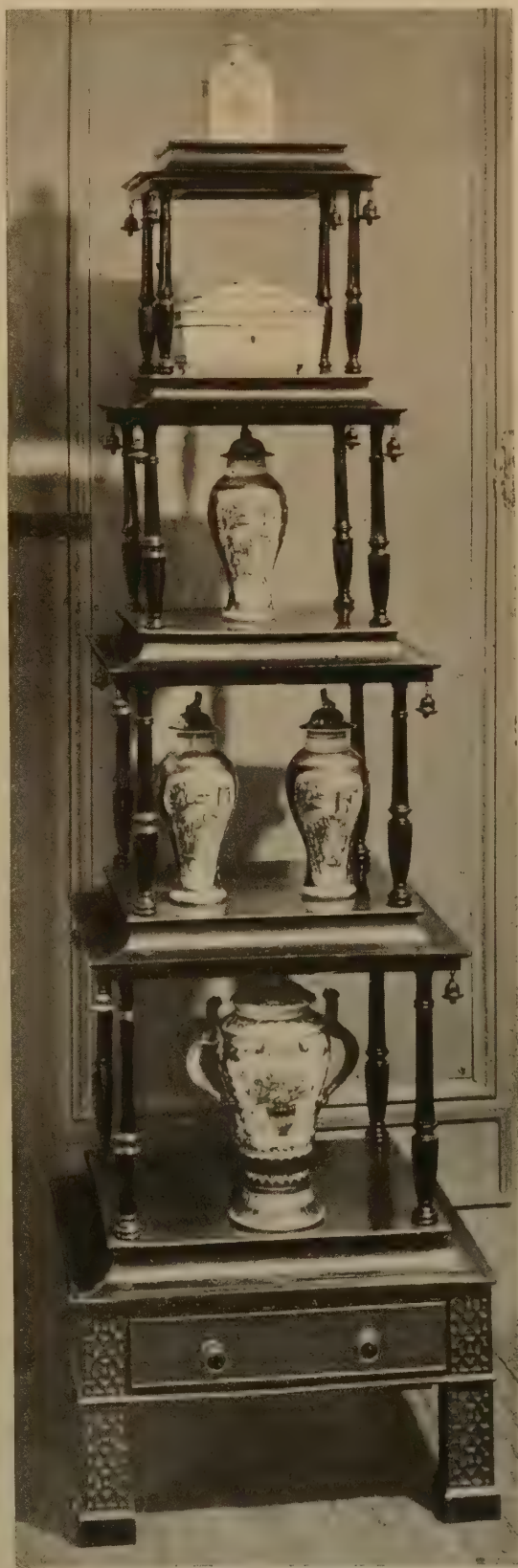
In the late seventeenth century we find the cabriole with the fetlock and square terminal, while during the reign of Queen Anne this is replaced by the more graceful clubfoot, when the elaborate dragon's claw also makes its appearance. From then on we find the lion's paw with cabriole leg, the lion leg with shaped hock, and the various combined styles including the rococo-Chinese and the rococo-Gothic evolved by Chippendale. Chippendale undoubtedly succeeded in producing much that was of purer Oriental design, but Sir William Chambers failed utterly to interpret the true spirit of the East in his

application of those motifs. It must be conceded, however, that Chambers designed many finely made examples of decorative architectural work, based upon

the sketches which he had made during his life in China, albeit these were far too fantastical to accord any permanent fame to his art. Nor did his designs of Oriental woodwork attain any greater popularity, although many of the details were adopted by contemporary cabinetmakers for more practical furniture. In fact, Chambers frequently exhibits in his styles the fallacy of a theorist attempting to instruct an experienced craftsman upon whom the responsibility of producing a perfect construction depends.

Chambers manifests considerable inclination to latticework, otherwise known as Chinese railing, which incidentally appears in Chippendale's designs which antedate those of this architect. Again, in the decoration of his buildings he freely employed mandarins, Chinese birds, and other Eastern motifs. Some of his mobiliary pieces were made of carved rosewood and in many of the aristocratic homes of the period he installed complete bedrooms in the Chinese taste. His beds assumed massive proportions, lacquer being the usual medium of decoration, while he further exhibited his Oriental proclivities in the wall-paper and draperies. Chippendale also undertook both interior woodwork and furnishings for rooms in this manner during the height of its vogue, one of his works being the famous Chinese bedroom at Badminton House. Such examples by this celebrated cabinet-maker, however, are rare since he rather restricted himself to

producing individual pieces to his own designs, from which his clients selected what they wished. Because of the influence which he wielded upon the fashionable world of his time, the works of Chippendale are found in larger numbers than those of any other designer.



Courtesy of W. F. Cooper

ETAGERE IN PAGODA FORM WITH BELLS

His development of the cabriole leg to a thing of beauty and his use of the square leg with the Chinese foot and pierced bracket at the angle of the frame and leg afford to his chairs and tables a charm of design in addition to a solidity of construction. He also employed pierced carved legs and there are instances where these appear in the form of a cluster of juxtaposed shafts. With these various types of supports he displays a particularly fine sense of proportion in their relationship to the general design of the piece. Thus in the chairs with the combined Chinese and Gothic motifs we find the square leg with understretchers, but with the more elaborate seats to which he applied the cabriole support the understructure was omitted. It is doubtless because of the greater strength of the square leg of the plainer type that more of these are found at the present time, for in the smaller homes these would naturally meet with favor both for this reason and for the fact that they occupied less space.

Chippendale and his emulators also exhibited their fine craftsmanship in their clever adaptations of Chinese designs to the exigencies of rooms which they re-fashioned to the vogue. Further, it is in those examples combining various motifs such as the classical, Gothic, or French with those of Chinese provenance, that these eighteenth century cabinetmakers displayed their consummate skill. Chippendale of course made free use of fret-work, which he employed with particularly fine effect in conjunction with the C-scroll. With pieces on which this ornament appears, trellis-work carving was usually applied to the fascia while the same decorative work is frequently found on the legs of tables and chairs.

Doubtless the origin of that curious ornament known as the Grecian fret or meander band will continue to exercise archæologists, for while the eighteenth century adapted it in its classic form, a similar but more intricate geometrical design has existed in China from earliest ages. Although some authorities assert that the Chinese copied this from the Greeks, by whom it was freely used as a decoration, there are nevertheless in various collections bronzes dating from the Chou Dynasty (1122 B.C.-256 B.C.) and earlier, which indicate

a similar form in the decorative motifs. Later, although lacking the rectangularity of the Greek fret, the Chinese band assumes a distinct and regular formation known as the thunder meander, this being evident in the bronze bowls illustrated, which date about 200 B.C. There is, however, a rectangular motif in the swastika, which is frequently found on Chinese rugs. Although this mystical sign is found in other countries, many authorities ascribe it to China, where it is known as the emblem of "ten thousand years" and signifies the heart of Buddha and his true teaching.

The Greek fret is not the only ornamental band ascribed to classic provenance, several others indicating Oriental influence being similarly attributed. But in support of the contention that these are fundamentally of Chinese origin many facts may be advanced. Primarily, civilization may be traced in China to as early as 3000 B.C., while records of architecture in that country date from ten centuries later. But the most cogent refutatory evidence of the various motifs of the classic era being of Grecian origin, however, is found in the history of Greek architecture itself. This reveals, of course, the fact that the Greeks were principally influenced by the earlier art of Egypt, as were the decorative artists of Persia and Assyria. When it is recalled that the land of the Pharaohs in turn freely adopted even earlier Asiatic styles it is safe to assume that the various scrolls and meanders, which are to-day regarded as of classic provenance, emanated from



Courtesy of Schmilt Bros.

CABINET WITH DESIGNS ON YELLOW GROUND

the Far East. In view of the ancient civilization of China this could not well be otherwise, and it is further axiomatic that the numerous ornaments of the classic epoch would not all have made their appearance at one time. One decorative band which is only infrequently quoted is the Russian Oriental, which consists of splendid curves intertwined in a beautiful form of intricate plaiting.

Thus we see that we cannot disregard the work of the ancient people of China when we seriously consider decorative design. All the ancient world drew on her for designs which reached their artistic height at an early date. Certainly her influence is beautifully seen in much of the finest furniture in our homes and shops today.



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NOTES ON CURRENT ART

MR. LANGDON WARNER brought from China about two years ago an exceptionally beautiful clay statue of the T'ang period now in the Fogg Museum at Cambridge which is reproduced here. The statue, which is of an attendant of the Buddha, was presented to the Fogg Museum expedition in China in January 1925 by a priest in charge of the north-eastern group at Tun Huang. It is one of the few from the Caves of the Thousand Buddhas to escape both deliberate defacing or misguided restoration. Being so superb an example of Chinese sculpture this remarkable preservation gives it a double importance. After close examination it is evident that no hand, save that of time, has touched this kneeling youth since the image was made twelve hundred years ago. While the exact date of the figure is not known a comparison with dated works having a stylistic kinship places it within the first half of the eighth century.

Tun Huang, at the dawn of our era was a newly won garrison of the Chinese at the very western border of their empire. The caves in the cliff of a dried river bed near the city which quite early began to serve as Buddhist shrines record certain western influences from Turfan and Gandhara where the religion was earlier established. By the time this statue was made Chinese sculpture was entirely free of the stylistic foreign impress and her own individual qualities were most magnificently expressed.

MRS. EDWARD S. HARKNESS, who last year presented a copy of the Gutenberg Bible to the library of Yale University, has recently enriched that collection with another gift of exceptional importance,

the original manuscript of Bayard Taylor's translation of Goethe's *Faust*. The manuscript was given by Taylor to Mrs. Hannah Darlington and it has been in the possession of her nephew, James Monaghan, until recently.

MR. ROBERT TREAT PAINE, 2nd, of Boston, has acquired the painting of *St. Martin and the Beggar* by El Greco which was brought to New York last fall by the Howard Young Galleries. This painting was in the possession of John Singer Sargent for more than thirty years and during that time was seen publicly only once, when it was loaned to the exhibition of Spanish art held in London in 1895. Mr. Paine's picture is one of five replicas of this subject painted by El Greco. The others are in the collections of Mr. Joseph P. Widener of Philadelphia, the Royal Palace, Bucharest, M. Luis Manzi of Paris and Madame Syngros of Athens. Mr. Treat plans ultimately to present the painting to the Museum of Fine Arts, Boston.

SOME unusual relics relating to the family of George Washington have been presented to the American Institute of Architects by Mr. John C. Austin of Los Angeles. These consist of rubbings of brasses made forty years ago at the Sulgrave church in Northamptonshire,

England, where Washington's ancestors were buried. These brasses were stolen from the church shortly after the rubbings were made. The design represents the bier of Lawrence and Anna Washington with their children. Inscribed is: "Here lyeth y bodys of Lawrence Washington and Anne his wyf by whome he had issue iiii sons and vii daughters. W. Lawrence died y day () of A D () and Anne deceased the vi day of October A D 1564."

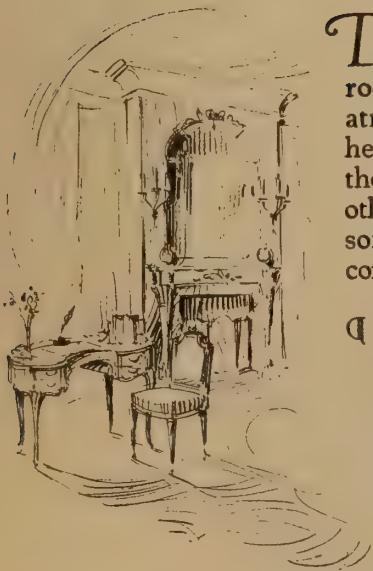


Courtesy of the Fogg Museum

A CHINESE CLAY STATUE FROM TUN HUANG, T'ANG PERIOD



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A SHELF OF NEW ART BOOKS

BRITISH ETCHING FROM BARLOW TO SEYMOUR HADEN. By WALTER SHAW SPARROW. Dodd, Mead and Company, New York. Price, \$12.50.

MR. SPARROW's latest publication will appeal both to the collector and to the student of English life during the last three centuries as a serious and valuable piece of pioneering. It focuses attention on that little-explored period of English etching, the seventeenth and eighteenth centuries. In the first of its two parts (sharply separated, with an index and preface for each) it discusses the foreign etchers who have worked in England from Hollar and Van Dyck to Legros, Herkomer, and Whistler, seeking rather to evoke their vivid personalities than to analyze their work, but indicating their important relation as teachers and stimulating fellow-workers to the native etchers of their respective generations. To these latter, Part Two is devoted, and the well-filled list from Barlow (about 1621 to 1703) to Seymour Haden contains in its earlier portion many names rescued from comparative obscurity, and some which do not appear even in Hind's all inclusive lists in the *History of Engraving and Etching*. The somewhat belligerent tone in which Mr. Sparrow harps on this obscurity as wilful neglect mars the genuine pleasure to be gained from following his discussion, especially as it seems not quite justified by facts. Even after an open-minded reading of the book, one ventures to doubt whether English etching of the seventeenth and earlier eighteenth centuries *can* properly bulk large in general treatises, since its claim to interest is based rather on its charming revelation of national traits than on its accomplishment as art.

If, however, the reader accepts the book quite simply as the outpourings of a fellow collector's enthusiasms and gathered experiences and sits down with it, note-book in hand, he will be well rewarded. For it surely gathers together a fund of information about the half-forgotten men who carry on the continuous native tradition, offering now and again such practical aids to further research as the list of "etchers whom Hogarth might have known or who worked during his life-time," or the generous notes on the work of the Norwich school. And by its judicious comment and well-chosen reproductions it succeeds in making many of the shadowy names live for us. We really begin to know Barlow, whose carefully, often awkwardly, etched plates are yet alive with direct observation of men and even more of birds and animals; or George Stubbs (Hogarth's younger contemporary) whose passion for horses led him to endure dead ones long enough to make the amazing series of etched anatomical plates which are still of practical service to farriers; Robert Hills, with his heavy farm animals standing in wind-swept, sunny pastures or where the breeze draws through the open windows of the shippen; Stannard, with his delicately etched country-sides, and John Coney, whose renderings of French cathedrals make a collector's fingers itch; E. W. Cooke, at seventeen proficient enough to set one's blood dancing with his swift and accurate renderings of ships at sea.

Mr. Sparrow should surely have the pleasure of seeing, in fulfilment of his expressed hope, collectors flocking to search museum archives and dealers' stores till the best work of these scarcely known craftsmen becomes as firmly established in our affections as that of Jacque, Appian, or Lalanne. And in the process we shall discern yet more clearly what we already infer from Mr. Sparrow's presentation—the traits of that native English spirit, not the Frenchman's keen swiftness of vision and hand, but a deliberate, genial, indulgent brooding over the well-loved world around, the spirit of Meredith and Dickens manifesting itself also in these humbler craftsmen.

ELIZABETH WHITMORE.

A BACKGROUND TO ARCHITECTURE. By SEWARD HUME RATHBUN. Yale University Press, New Haven. Price, \$4.00.

SO many books have appeared on the arts which purport to be outlines or explanations or handbooks or short cuts of one kind or another that the present volume, which is none of these modern conveniences, is as refreshing as an authentic antique among faultless reproductions. Here the author's purpose is that of a true critic and not that of a middleman in the commerce of culture, and his book is much nearer philosophy than it is pedagogy. It is, in fact, a philosophical study of architectural history, and it displays all the insight and logic and sensitivity of perception which such an undertaking demands.

If architecture is a fine art, and no one will deny that it is, it must exhibit as close a union to the thought and character and mood of the peoples that produce it as do painting or poetry or music. It is this indisputable fact that is the inspiration of the present treatise. To understand a nation's building one must also understand the nation's temperament which produced it. The

(Continued on page 84)



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GREEK PAINTING IN RED-FIGURED STYLE

(Continued from page 28)

during which his style underwent some changes, not always for the better; nevertheless some characteristics remain constant. In contrast with the impetuous figures of the Brygos Painter, the spirit of Douris' pictures is one of quiet elegance. He is obviously an academician; that is, his work is always correct and suave, sometimes deficient in originality, but at other times touched with a certain poetic wistfulness. He may therefore be considered, in one sense of the word, a "romantic" among the Greek vase painters. A good example of Douris' quality of softness and suavity is the picture on the interior of a cup in the Boston Museum, representing a boy washing his hands. The figure is undeniably captivating; the smooth lines of the body are drawn with consummate mastery, and the composition as a whole is well balanced. The wash-stand on the right is offset on the left by the ewer on the ground and the leather water-bottle hanging on the wall above the boy's back. The chief interest of another picture by Douris, *Œdipus and the Sphinx*, on the interior of a cup in the Vatican, lies in the subject rather than in the drawing or composition.

A sphinx had terrified the inhabitants of Thebes by threatening with death those who failed to answer her riddle. The picture shows us Œdipus about to give his answer. He wears a *petasos* or traveler's hat, and sits on a stone gazing at the ferocious monster with an expression of nervous uncertainty. All this is well rendered, but the actual drawing of the picture is somewhat careless and undistinguished. It was probably executed in great haste. The composition, too, is not particularly well adapted to the circular space. For instance, the artist found that he had left an unfilled area to the right of the column, and sought to redeem this deficiency by inserting a palmette. A similar vacant area is filled in the same way on the interior of another cup by Douris in Boston, representing Zephyros carrying away a youth.

If Douris was prolific, Makron, the last painter we shall consider, was even more so. No other painter of the red-figured style is credited with the decoration of so many vases. He was employed, for the most part, by the potter Hieron, but the signature of the painter himself survives upon but a single vase. Makron was a painter of originality when he chose to be, but shows a strong preference for certain subjects such as Dionysiac scenes and conversation scenes. Unlike the majority of Greek vase painters he had a special fondness for introducing women into his pictures. He is unsurpassed in the drawing of soft flowing draperies, with which his female figures are often clothed. Makron's style is rather difficult to describe. There is frequently much movement in his pictures, and at the same time a certain amount of delicacy. His work can be most readily recognized by the short bodies, the low flat heads, and the rather large eyes of his figures.

A picture is here given of the exterior of one of Makron's familiar Dionysiac cups now in the Metropolitan Museum, New York, although some of the figures have been barbarously tampered with in order to meet the demands of American prudery. The lively scene is a Dionysiac thiasos, or festival of Dionysos, where little half-animal creatures called silens are seen attacking maenads, who defend themselves with thyrsi or leafy sticks used in the rites of the god. In these festivals the Greeks, as true humanists, made allowance for the expression of the animal nature in man, the desire which we all have at times to take a "fling." Those who are unsympathetic with this amiable human weakness will be unable to appreciate the spirit of Makron's paintings on this cup. We notice here the bodily characteristics of Makron's figures which were pointed out above. A *skyphos* in the Boston Museum, decorated by Makron and signed by him, is one of the masterpieces of Greek vase painting. The scene represents Paris leading the fair Helen away from Sparta. Paris, helmeted and carrying a spear, is all youthful delight and impatience; Helen herself seems as one in a daze. Before her flies a little figure of Eros, and behind her Aphrodite and Peitho, the goddess of persuasion, stretch out their hands as if in benediction. It is a momentous incident, fraught with endless woes to come, yet the artist has depicted it with fine restraint. A large part of the beauty of this picture is due to the drapery, the long straight folds of which accentuate the impressiveness of the occasion.

In conclusion it may be stated that all the attributions mentioned in this article are those of Professor J. D. Beazley of Oxford, at present the greatest authority on Greek red-figured vases. His method of attributing vases to known and unknown painters is based on a most minute study of stylistic details, and has led to the identification of a large number of painters who failed to sign their work, some of whom, like the painter who is named from the Berlin amphora, are artists of the highest rank. Professor Beazley's work has been partly responsible for an increased interest in Greek vase painting, as is proved by the number of books on the subject which have appeared since the war. It is gratifying to find this fresh evidence of the perennial power of Greek art to stimulate and satisfy our æsthetic standards.

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(Continued from page 80)

author has therefore chosen Egypt, Greece, Rome, France, and England as the subjects for his analysis and has produced a study of cause and effect in relation to their architecture which is indicative of deep thinking and provocative of much discussion.

Architecture, more than any of the other arts, has a utilitarian necessity. It is fundamentally structure, and to deny this in building or to try to disguise it, is false creation and not worthy of the name. Being an art, however, it is not merely utilitarian and to disregard this is not creation at all. Structure expressed frankly, in terms of intrinsic beauty—that is the ideal of architecture and that is the standard to be applied in judging it. If one were to question the author's rigid insistence on this criterion it would be to compromise with ideals for the sake of expediency and human frailty.

To attempt to summarize Mr. Rathbun's evaluations of the national temperaments which produced the buildings of Egypt, Greece, Rome, France, and England would be obviously unfair. It is sufficient to say that he has brought to an exceedingly difficult task a mind and manner of thinking admirably equipped to meet it and if there is material for controversy in his conclusions it is for controversy on the basis of philosophy and not of fact. His book is a work of true criticism—an organized fabric of analysis, logic, and sensitive interpretation.

ELIZABETH TODD.

THE PAINTER'S METHODS AND MATERIALS. By A. P. LAURIE.
J. B. Lippincott Company, Philadelphia. Price, \$6.00.

PROFESSOR LAURIE has devoted almost a lifetime to research and experiment in his chosen field. Refusing to be misled by idle tales of secret pigments, he attempts to describe in a practical and non-technical manner the handling of pigments in oil, tempera, and water-color. He deals with methods rather than materials. Considering the disasters that have overtaken most of the paintings of the last century, the author is right in urging contemporary painters to regain a position, once held by artists, as craftsmen thoroughly acquainted with the properties of their materials and the right way to use them. The method which has proved most successful throughout the centuries in avoiding lowering of tone and the eventual disintegration of color in the painted picture has been that "in which the oil paint is translucent and is painted over a layer of white or bright light color, whether in gesso, tempera, or oil," a method which differs widely from that which is most universal today, in which solid opaque paint is aimed at. In the opinion of Professor Laurie, the artist would be well advised to limit his palette considerably, and to avoid excessive use of oil.

There is much that is suggestive and original in this addition to the New Art Library imported by the Lippincott Company. Though written primarily for the craftsman-painter, it should prove valuable to collectors who wish to acquire paintings of enduring value, and to avoid the acquisition of works of art which may fade or disintegrate.

R. A. P.

TURN TO THE EAST. By CAROLINE SINGER and C. LEROY BALDRIDGE.
Minton, Balch and Company, New York. Price, \$10.00.

THE authors of this beautiful volume have actually contrived to produce a travel book that is unusual, a fact which is perhaps due to their unusual combination of talents. As Nathaniel Peffer says in his foreword, "It is neither a volume of travel essays illustrated by the author's husband nor a volume of sketches with text by the artist's wife," but is a creation in two different media of "the imprint of the East on two different personalities."

Actually, the sketches by Mr. Baldrige are the finer of the two contributions. These little pictures in red crayon have a competent freedom and grace about them which make them worthy a real portfolio in themselves. Miss Singer's text, although interesting and sincere, is a little too self-conscious and occasionally strives a little too far toward the picturesque phrase to be entirely satisfactory as writing, although it has an informal ease which is perhaps of more importance in a book of this kind. There is an unquestionable charm about the volume and its total effect on the reader is one of astonishing intimacy with the East it portrays, in spite of the briefness and lightness of its tone.

E. T.

ARTISTS OF THE ITALIAN RENAISSANCE. Translated and arranged by E. L. SEELEY. Dodd, Mead and Company, New York. Price, \$3.50.

IT is impossible to be a student of art without being a student of history and yet it is the common fault of too many books on art that

(Continued on page 88)



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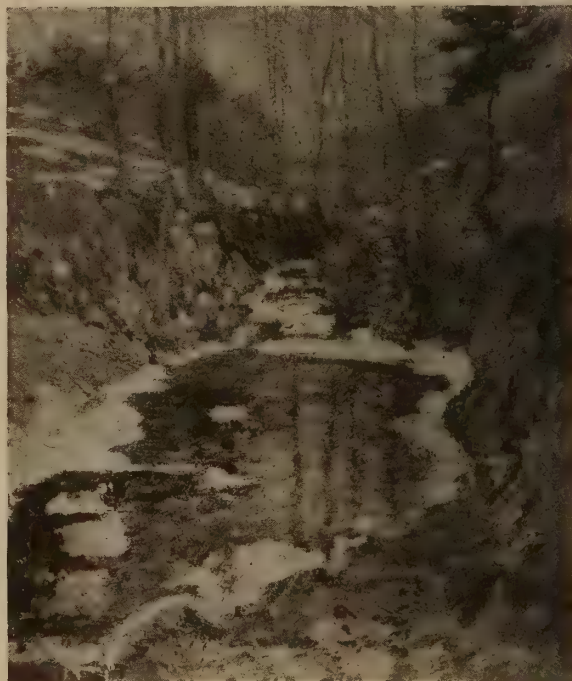
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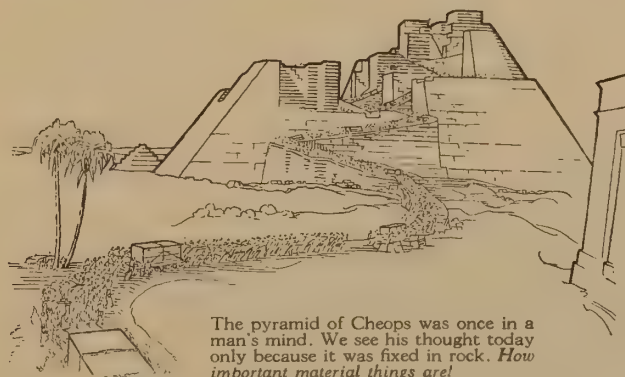
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A SHELF OF NEW ART BOOKS

(Continued from page 84)

they present it as a detached phenomenon, and artists as though they brought their works into existence without being dependent on the rise and fall of dynasties, the progress of religion, and the contacts that so practical an activity as commerce has established. And yet the various forms art takes are almost always controlled, or at least influenced, by these. Occasionally there is an exception. A William Blake works in solitude or a Gustave Moreau withdraws from the world, but the normal progress of things finds Michaelangelo working for Pope Julius, the Venetians painting the pageant of their own history, or, from a destructive point of view, the words of Savonarola causing Botticelli to put down his brush.

The source of this book has been discovered in a number of ancient writers, some of them concerned primarily with artists, like Vasari, Ridolfi, Lanzi, Malvasia, and others who have surveyed the broader field of history like Sanuto, Sabellius, Villani, Machiavelli, Varchi, Nardi, and Morosini.

The new style in Italy, carrying along with it architects, sculptors, painters, workers in metal, all the arts in fact, had its inception in the building of the cathedral of Pisa in the early thirteenth century, and the first artist to take to heart the lesson that the remnants of classical antiquity around them had up to this time proclaimed to unseeing eyes, was Niccolo Pisano. The progress of this style is bound up with the history of the cities; art in Rome is connected indissolubly with the history of the Papacy, in Florence with the Medici, with the Gonzagas at Mantua, the Sforza in Milan, while all the arts suffered as the result of the coming of Charles VIII into Italy. The period covered ends with Guido Reni and other pupils of the Caracci. The book is illustrated with eight plates in color and several half-tone reproductions. H. C.

EMBROIDERIES AND LACES

(The 26th annual bound volume of Stickereien und Spitzen, a quarterly magazine of Art Needlework.) *Alexander Koch, Darmstadt. Price, 20m; Single Copy, 2m.*

SINCE the picturesque days of the Middle Ages when princesses and noble ladies bent industriously over their embroidery frames, the needle has fallen from its high estate. In the fifteenth century Ludovica Pellegrini and her pupils

(Continued on page 90)

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(Continued from page 88)

had raised the gentle craft of the needle to a fine art with their wonderful work, sparkling with gems and precious stones, on altar cloths and church vestments. But the Rococo period brought a bizarre spirit into it and from then onwards the decline was evident. But all the while the little implement has seemingly been keeping its eye steadily on something weightier than mere thread and darning wool and here is a handsome volume, *Embroideries and Laces*, which shows us that needlework in Germany has once more become an art whose pupils are trained as carefully and thoughtfully as in any school of painting and drawing. Individual taste and independence of ideas are fostered above all.

C. W. F.

THE PRACTICAL BOOK OF DECORATIVE WALL-TREATMENTS.

By NANCY McCLELLAND. J. B. Lippincott Company, Philadelphia. Price, \$10.00.

THIS addition to the Practical Books affords that general knowledge of interior decoration which is so frequently lacking among those who, while visualizing the effect they wish to attain, are unable to convey this to the actual decorator. After reading the book we are left with two distinct impressions: first, with the many variations in the styles of interior decoration in this country; second, with the lucid yet brief descriptions of the many old-world styles upon which those of modern America are based. A well deserved if indirect criticism is aimed at those self-appointed decorators, whose lack of technical knowledge causes them to forget the correlation of decoration to the architectural environment. It is seldom that a writer succeeds in placing before his readers such a subject as the decoration of walls in so interesting yet non-technical a manner as that evident in this book.

E. G. W.

THE UNKNOWN TURNER. By JOHN ANDERSON, JR. Privately Printed.

Distributed by Baker and Taylor Company, 55 Fifth Avenue, New York. Price, \$15.00.

THIS handsomely printed and illustrated volume has been compiled, written, and even published by an enthusiast of the great English artist of the nineteenth century whose reputation is at present suffering from a temporary eclipse. No effort has been spared by Mr. Anderson to honor his idol. Long study, painstaking research, and a touching devotion are all evident in a beautiful book in which the author attempts to throw new light on many of the perplexing problems of Turner's life and work. Mr. Anderson's illustrations are, with two exceptions, made from drawings and sketches of his own collection, which will eventually, he states, be made available to American museums. Imposing as the book is in appearance, one cannot but regret that the time and effort were not devoted to a more exhaustive and professional study of the materials at hand. The most interesting inclusion is a record of Turner's continental tour of 1839, which the author believes was copied by Turner in 1840 from rough notes made on the actual trip. *The Unknown Turner* is a book for those collectors and art-lovers who are especially interested in Joseph Mallord William Turner.

R. A. P.

THE COLLECTING OF ANTIQUES. By ESTHER SINGLETON. The

Macmillan Company, New York. Price, \$7.50.

FROM the preface we may surmise that this volume is intended to afford assistance to "beginner-collectors who have just started on their quest for artistic treasures." But if such is the author's praiseworthy ambition she has failed to realize it, and as a work of instruction or reference the book must and does fail. A work of this kind, if it is to fulfill any useful purpose, must be founded upon actual experience and practical knowledge of the various branches. It should impart to its readers that information which deals with how not to collect as well as how to collect, at the same time assisting them in discriminating between the real and the spurious.

The sketchy manner in which this book disposes of important subjects, however, can be of but little help in this regard. In fact it would seem that more value attaches even to the none too complete illustrations than to the text which accompanies them. Such must obviously be the case when, within three hundred pages, an attempt is made to condense some eight branches of the arts, any of which is alone entitled to that number and several to an even greater. Further, much space has been absorbed by the relating of incidents which, while more or less apposite and interesting, are unimportant. Winnowed of its chaff there is little left to hold the interest of collectors or of those whom the author terms "beginner-collectors."

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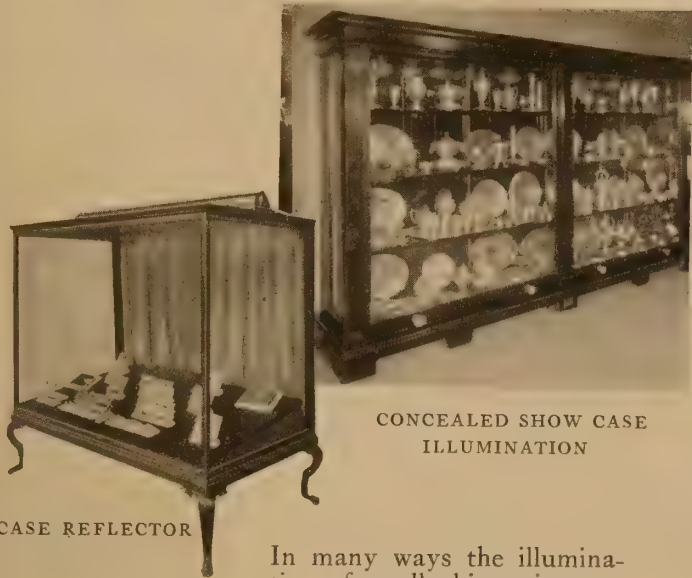
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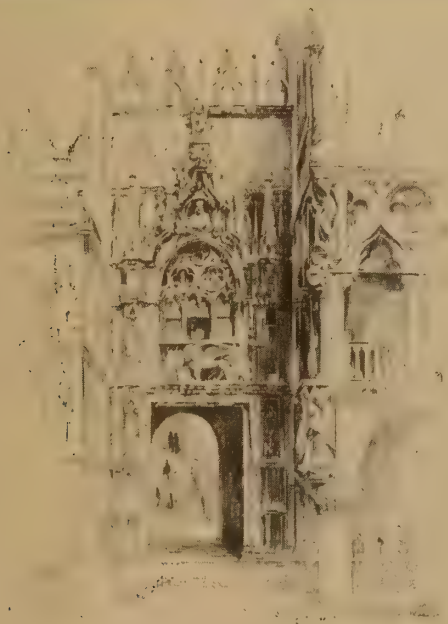


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ART CALENDAR

Ackermann Galleries, 50 East 57th St.
Aquatints and etchings by Laura Knight,
through Feb.

Agnew, Thomas and Sons, 125 East 57th
St. Old masters of English, Dutch, and
Italian schools.

Ainslie Galleries, 677 Fifth Ave. Portraits
by T. C. Cole, Feb. 1-15; portraits by Louise
Crow, Feb. 15-Mar. 1.

American Fine Arts Society, 215 West
57th St. Fourteenth Annual Exhibition of
the Allied Artists of America, to Feb. 13;
Thirty-sixth Annual Exhibition by National
Association of Women Painters and Sculp-
tors, Feb. 13-Mar. 6.

Arden Galleries, 599 Fifth Ave. Wax fig-
urines by L. Hidalgo and sketches of Mexi-
can and American types by M. Santoyo,
through Feb.

Art Center, 65 East 56th St. Works by
Mestrovic, Derujinsky, William Zorach,
Robert Laurent, Simon Moselio, Alexandre
Archipenko, and others, through Feb.

Babcock Galleries, 19 East 49th St. Water-
colors by Herbert Meyer, Feb. 14-26; paint-
ings by Henry S. Eddy and Robert Black-
man, Feb. 28-Mar. 12.

Bonaventure Galleries, 536 Madison Ave.
Exhibition of autographs, portraits, and
historical scenes.

Brooklyn Museum, Eastern Parkway,
Brooklyn. International Exhibition of water-
colors, pastels, and drawings, Jan. 29-
Feb. 27.

Brummer Galleries, 27 East 57th St. Paint-
ings by Bernard Karfiol, through Feb.

Corona Mundi, International Art Center,
310 Riverside Drive. International exhibi-
tion of paintings; paintings by modern
American Indians, through Feb.

Daniel Galleries, 600 Madison Ave. Paint-
ings by Kuniyoshi, through Feb.

De Hauke Galleries, 3 East 51st St. Exhi-
bition of contemporary painters.

Dudensing Galleries, 45 West 44th St.
Paintings by Arnold Wiltz, to Feb. 12;
paintings by Clarence Johnson, Feb. 14-
Mar. 5.

Durand-Ruel Galleries, 12 East 57th St.
Paintings by Manievtch, to Feb. 12; paint-
ings by Carroll Tyson, Feb. 14-28.

Ehrich Galleries and Mrs. Ehrich, 36 East
57th St. Painting and sculpture by Warren
Wheelock; decorative arts, Feb. 2-23.

Ferargil Galleries, 37 East 57th St. Paint-
ings of and by American Indians, through
Feb.

Grand Central Galleries, 15 Vanderbilt
Ave. Paintings by Ernest L. Blumenschein,
Feb. 7-19; paintings by Edward H. Pott-
hast, Feb. 23-28.

Grand Central Palace, Lexington Ave. and
46th St. Forty-second Annual Exhibition of
Architectural League of New York, Feb.
22-Mar. 5.

Harlow Galleries, 712 Fifth Ave. Draw-
ings, water-colors, and etchings by Childe
Hassam, to Feb. 14; etchings by C. L.
Griggs, Feb. 14-28.

Higgs, P. Jackson, 11 East 54th St.
Italian and Flemish primitives, portraits by
Rubens, Van Dyck, Thomas de Keyser,
Boucher, Hogarth, Romney, Angelica Kauf-
man, Raeburn, Stuart.

Hispanic Society of America, 156th St.
and Broadway. Paintings by old and modern
Spanish masters.

Holt Galleries, 630 Lexington Ave. Paint-
ings by E. Maxwell Albert, to Feb. 12;
paintings by Belle Cady White and Marie
Kendall, Feb. 12-28.

Intimate Gallery, Park Ave. and 59th St.
Exhibition by Georgia O'Keeffe, through
Feb.

Kelekian, D. G., 598 Madison Ave. An-
tique Oriental sculpture and pottery; Gothic
sculpture.

Kennedy Galleries, 693 Fifth Ave. Etch-
ings and drypoints by John Taylor Arms,
Peter Marcus, and Chauncey Ryder, through
Feb.

Keppel Galleries, 16 East 57th St. Etch-
ings by Arthur Heintzelman, through Feb.

Kleinberger Galleries, 725 Fifth Ave.
Italian and Flemish primitives.

Kleykamp Galleries, 3 East 54th St. Si-
amese bronzes from the thirteenth to the
seventeenth century, through Feb.

Knoedler Galleries, 14 East 57th St. Line
portraits from Dürer through Ferdinand
Gaillard, through Feb.

Kraushaar Galleries, 680 Fifth Ave. Paint-
ings and drawings by Gifford Beal, Feb.
8-26.

John Levy Galleries, 559 Fifth Ave. Por-
traits by Alfred Hoen.

Lewis and Simmons, 730 Fifth Ave. Old
masters and art objects.

Macbeth Galleries, 15 East 57th St. Paint-
ings by Frank W. Benson and Twenty-
eighth Annual Exhibition of American So-
ciety of Miniature Painters, Feb. 1-14;
paintings by Chauncey Ryder, Feb. 15-28.

Metropolitan Museum, Fifth Ave. and
82nd St. Swedish contemporary decorative
arts, Gallery D 6; embroidered waistcoats,
Gallery H 19; exhibition of prints: Pieter
Brueghel, Mary Cassatt, 18th century
French portraits and ornaments by Pille-
ment, and 19th century color prints, Print
Galleries, K 37-40, through Feb.

Milch Galleries, 108 West 57th St. Recent
paintings of the Cornwall coast by W. Elmer
Schofield; water-colors by Will Simmons and
etchings by Mrs. Simmons, to Feb. 12.
Paintings by John Noble and sculpture by
Heinz Warneke, Feb. 14-Mar. 5.

Montross Galleries, 26 East 56th St.
Paintings by Molly Luce and water-colors
by Gladys Brannigan, to Feb. 12; paintings
by C. H. Phillips, Feb. 14-26.

Museum of the City of New York, 88th St.
and East River. Re-opening of the Gracie
Mansion, which will be fitted up as a typical
New York house of a hundred years ago.

New Art Circle, 35 West 57th St. Exhi-
bition of old African sculpture arranged by
Theatre Arts Monthly, Feb. 7-Mar. 5.

New Gallery, 600 Madison Ave. Architec-
tural murals by Thomas H. Benton, Feb.
17-Mar. 5.

Our Gallery, 113 West 13th St. Contem-
porary American paintings.

Parish-Watson, 44 East 57th St. Chinese
porcelain and pottery and Persian pottery.

Persian Art Center, 50 East 57th St. Per-
sian textiles, lacquers, miniatures.

Public Library, Fifth Ave. and 42nd St.
Memorial exhibition of drypoints and color
prints by Mary Cassatt, room 321; mezzo-
tints by John Greenwood and others and
selections from Seymour Haden collection,
room 316, through Feb.

Ralston Galleries, 730 Fifth Ave. Eight-
eenth century English portraits and Barbi-
zon paintings.

Rehn Galleries, 693 Fifth Ave. Paintings
by Henry Lee McFee, Feb. 1-14; water-
colors and oils by Edward Hopper, Feb.
14-28.

Reinhardt Galleries, 730 Fifth Ave. Old
and modern masters.

Roerich Museum, 310 Riverside Drive.
Exhibition of paintings by Nicholas Roerich.

Salmagundi Club, 47 Fifth Ave. Exhi-
bition of oils, Feb. 11-Mar. 4.

Schwartz Galleries, 517 Madison Ave. For-
eign prints by old and modern masters,
through Feb.

Seligmann, Jacques, 3 East 51st St. Exhi-
bition of old masters.

Weyhe Galleries, 794 Lexington Ave. Wa-
ter-colors by Homer Boss, Feb. 7-19; paint-
ings by Emil Ganso and bronzes and sculp-
ture by Roy Sheldon, Feb. 21-Mar. 6.

Williams, Max, 805 Madison Ave. Ship
models and prints and paintings of ships.

Yamanaka, 680 Fifth Ave. Siamese and
Cambodian statues in bronze.

(Continued on page 94)

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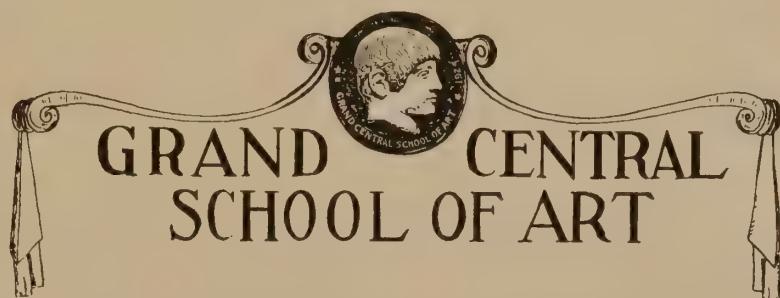
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ART CALENDAR

(Continued from page 92)

Howard Young Galleries, 634 Fifth Ave.
Collected paintings by American and foreign
artists.

AMHERST, MASS.

Amherst College. Etchings by Brooklyn
artists*, Feb. 7-28; paintings from the Met-
ropolitan Museum, New York*, Feb. 10-24.

Massachusetts Agricultural College. Color
wood-cuts by A. Rigden Read*, Feb. 7-28.

BALTIMORE

Baltimore Museum. Thirty-first Annual
Exhibition of Baltimore Water-Color Club,
Feb. 9-Mar. 6.

BELOIT, WIS.

Beloit College. Contemporary American
paintings*, Feb. 10-24.

BLOOMINGTON, ILL.

Bloomington Art Association. Rotary ex-
hibition of Woman's Art Club of New York,
through Feb.

BOSTON

Museum of Fine Arts. Juliana Cheney Ed-
wards collection of paintings, including
work of Fantin-Latour, Gainsborough,
Reynolds, Monet, and Sargent, through
Feb.

CHICAGO

Art Institute. Thirty-first Annual Exhibi-
tion by artists of Chicago and vicinity, Feb.
3-Mar. 8; Eighteenth Annual Exhibition of
etchings by Chicago Society of Etchers,
Feb. 4-Mar. 8.

Chicago Galleries Association, 220 N.
Michigan Ave. Decorative arts, birds and
flowers by Stark Davis; Landscapes, figures,
still life by Roy Collins, Feb. 2-19. Land-
scapes, figures, still life by Anna Lee Stacey;
landscapes by John F. Stacey; western pic-
tures by Maynard Dixon, Feb. 24-Mar. 10.

CLEVELAND

Art Museum. Twenty-fifth International
Exhibition from Carnegie Institute, to
Feb. 14. Exhibition of Historic European
Textiles, Textile Study Room, through
Mar.

DALLAS

Art Association. Traveling exhibition
from Grand Central Galleries, New York,
Feb. 5-20.

DECATUR, ILL.

Art Institute, West Main and Pine Sts.
Paintings of European subjects by Henry S.
Eddy, Feb. 5-27.

DENVER

Museum of Art. Art for children in Euro-
pean picture books, through Feb.

EMPORIA, KAN.

Kansas State Teachers College. Interior
Decoration exhibit*, Feb. 7-28; wood-block
prints and etchings*, Feb. 10-24.

FARGO, N. D.

North Dakota Agricultural College. Archi-
tectural photographs assembled by the Phil-
adelphia chapter of A. I. A.*. Feb. 7-28.

FORT WORTH, TEX.

Carnegie Public Library. Paintings from
the National Academy of Design*, Jan. 11-
Feb. 11.

GREENSBORO, N. C.

North Carolina College for Women. Con-
temporary American paintings*, Feb. 10-24.

GREENWOOD, MISS.

Greenwood Schools. Reproductions of
paintings by the great masters*, Feb. 10-24.

HARRISBURG, PA.

Harrisburg Public Library. Original illus-
trations, chiefly in color*, Feb. 7-28.

JACKSONVILLE, ILL.

Art Association. Water-color exhibition*,
Feb. 14-28.

LINCOLN, NEB.

University of Nebraska. Exhibition of the
Cleveland School of Art*, Feb. 7-28.

LOS ANGELES

Los Angeles Museum. Architecture and
allied arts; collection of French paintings;
paintings by MacDonald Wright and Mor-
gan Russell; etchings by Donald Shaw Mc-
Laughlan; wood-blocks by Gordon Craig;
etchings by J. Duncan Gleason; national
exhibition of miniatures by California So-
ciety of Miniature Painters, through Feb.

MANCHESTER, N. H.

Institute of Arts and Science. Exhibition of
American costume silks*, Feb. 7-28.

MAYVILLE, N. D.

State Teachers College. Reproductions of
paintings by the great masters*, Feb. 10-24.

MEMPHIS

Brooks Memorial Art Gallery. Paintings
from the Metropolitan Museum, New
York*, Feb. 7-28.

MENOMONIE, WIS.

Stout Institute. Exhibition of American
pottery*, Feb. 7-28.

MIDDLETOWN, CONN.

Wesleyan University. Wood-block prints
and etchings*, Feb. 10-24.

MILWAUKEE

Art Institute. Sculpture by Louis Mayer,
to Feb. 15. Exhibition by National Associa-
tion of Women Painters and Sculptors;
paintings by Gustave Cimiotti; special exhi-
bition of paintings selected by Louis Bliss
Gillet, through Feb. Thirty-four recent
paintings by contemporary American ar-
tists*, Feb. 7-28.

MONTEVALLA, ALA.

Alabama College. Paintings from the Met-
ropolitan Museum, New York*, Feb. 10-24.

PEORIA, ILL.

Art Institute. Exhibition from the Mac-
beth Galleries, New York, through Feb.

PHILADELPHIA

Art Club. Exhibition by ten Philadelphia
women painters, Feb. 4-25.

Pennsylvania Academy of the Fine Arts.
One hundred and twenty-second Annual
Exhibition of oil paintings and sculpture,
Jan. 30-Mar. 20.

PITTSBURGH

Carnegie Institute, Department of Fine
Arts. Exhibition of paintings and water-
colors by Johanna K. W. Hailman, through
Feb.; Annual Exhibition of Associated
Artists of Pittsburgh, Feb. 10-Mar. 10.

PORTLAND, ORE.

Reed College. Fifty pictures by the Boston
Society of Water-Color Painters*, Feb.
10-24.

ROCHESTER, N. Y.

Mechanics Institute. Elizabeth Keith
wood-block prints*; drawings by Lilian
Westcott Hale*, Feb. 7-28.

Memorial Art Gallery. Volk's portrait of
Lincoln*, Feb. 7-14.

ROCKFORD, ILL.

Art Association, 405 N. Church St. Exhi-
bition by Horace Brown, Feb. 1-14; archi-
tectural exhibition, Feb. 15-28.

SPRINGFIELD, ILL.

Art Association. Oil paintings of Cali-
fornia; enamels and jewelry by Frank Gard-
ner Hale, through Feb.

TAMPA, FLA.

South Florida Fair. Thirty paintings by
contemporary American artists*, Feb. 1-15.

TOLEDO

Museum of Art. Water-colors of Ohio;
father and son exhibition of paintings by
DeWitt and Douglas Parshall, through Feb.

WASHINGTON, D. C.

Corcoran Galleries. Exhibition by Society
of Washington Artists, to Feb. 20.

* Traveling exhibition of the American Fed-
eration of Arts.

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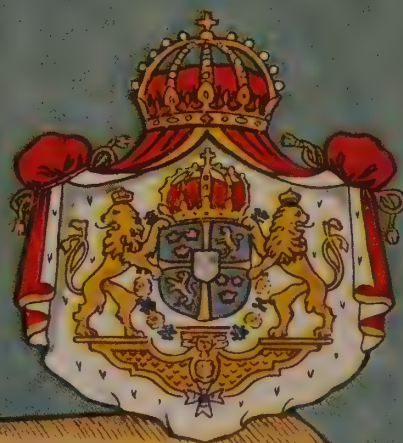
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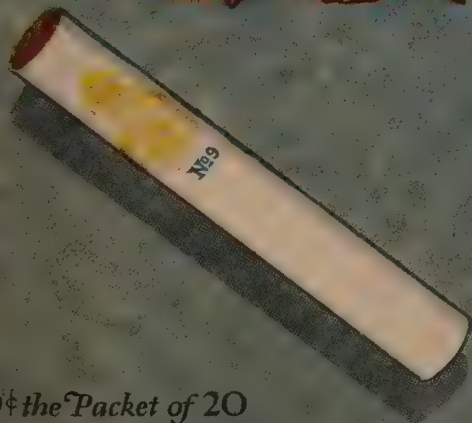
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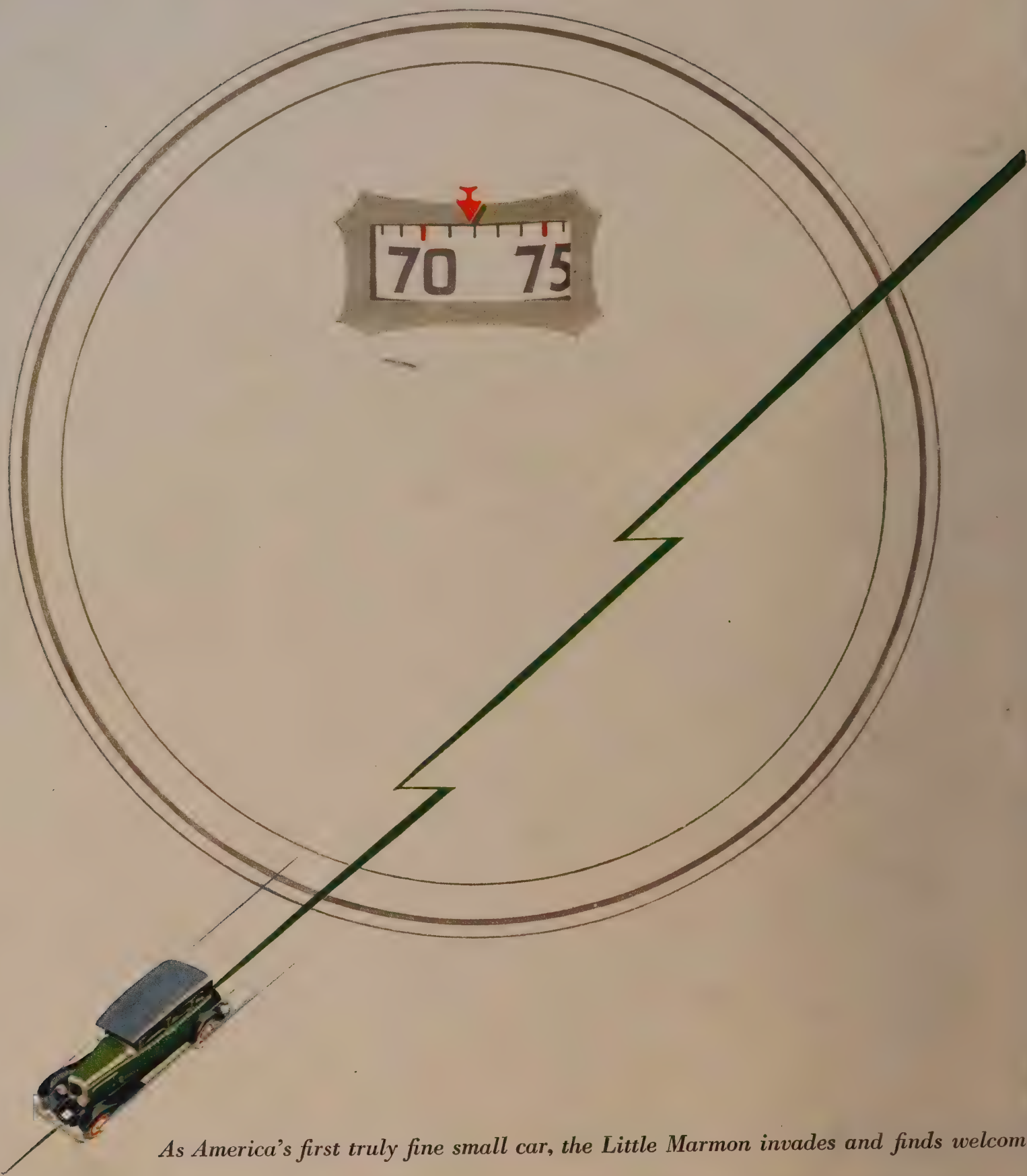
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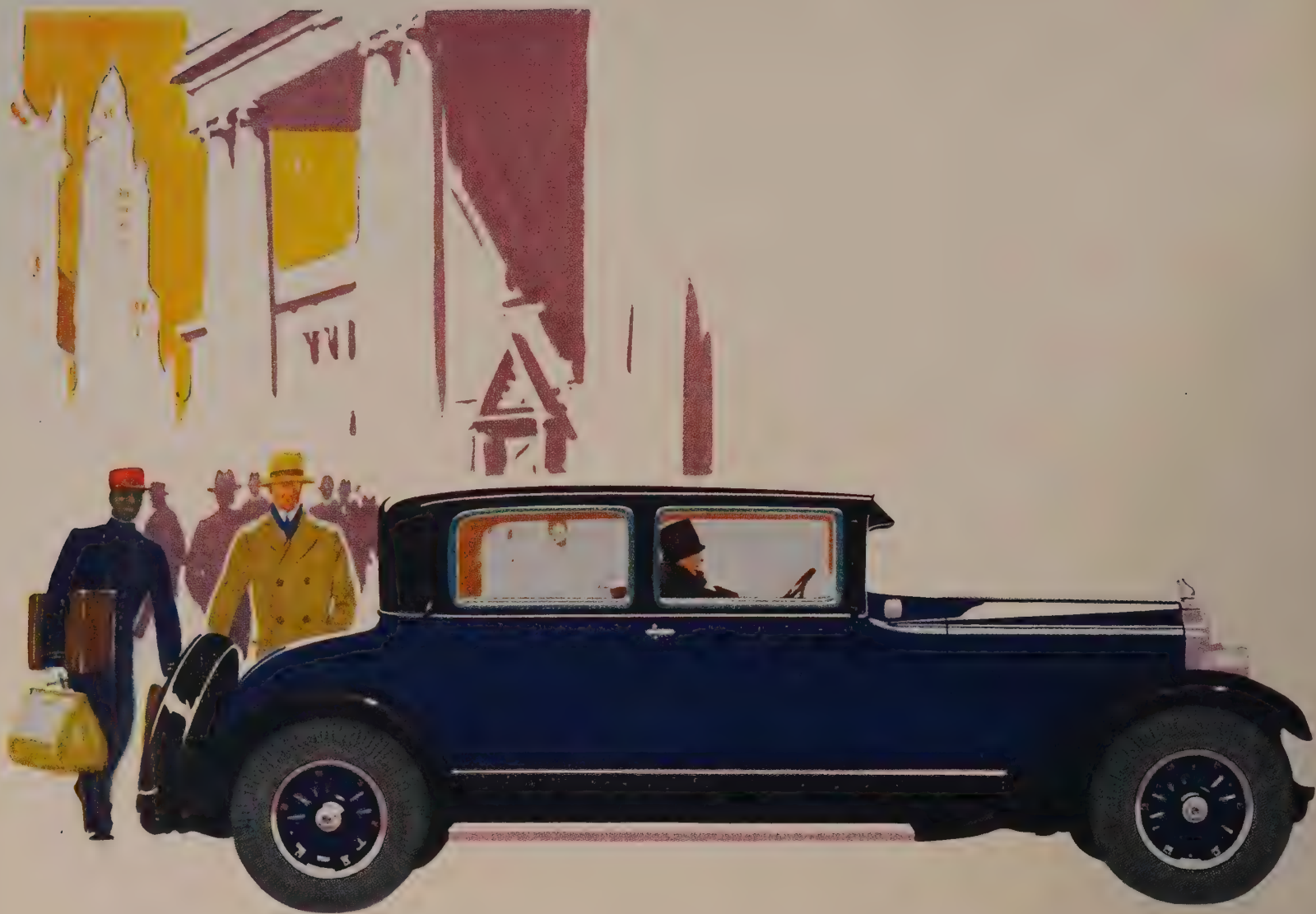


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MARCH
1927

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The cover is a Ch'ien-Lung Vase. Courtesy of Ralph M. Chait

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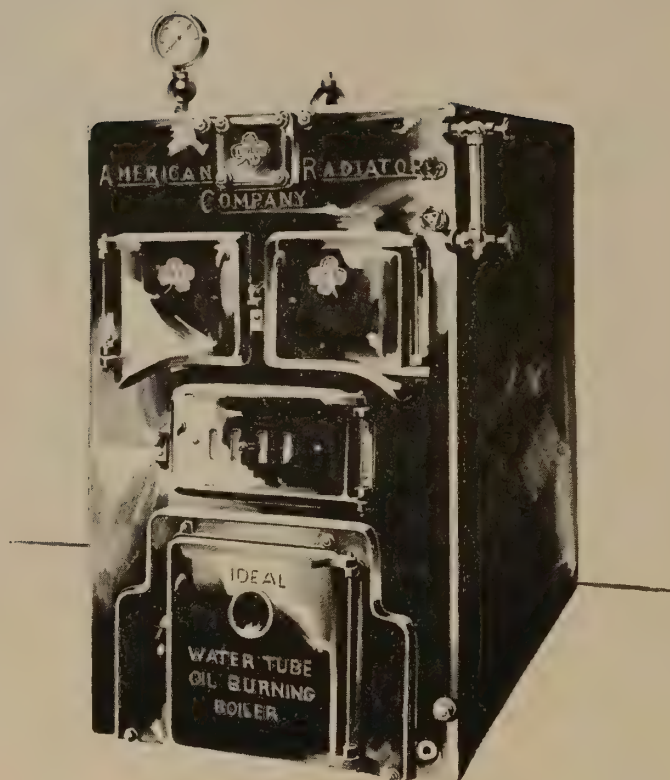
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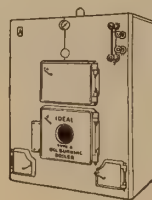
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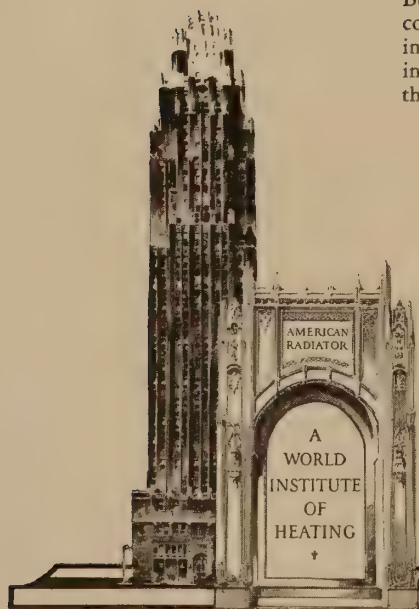


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
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OBJECTS OF ART FOR THE HOME

BY JOHN B. TRIMMER

ALTHOUGH our cabinetmakers unconsciously derived certain French motifs from English designs, there are nevertheless some forms that appear in our early furniture which seem to have been copied from pieces imported directly from France to this country. This would be natural, as after we had gained our independence our sympathies were inclined rather to France than to Great Britain, of whom our national opinion at that time was on no very high plane. These latter influences are perhaps more noticeable in the styles of some of the more delicate chairs, which at the beginning of the last century began to supplant the former massive seats. That pattern known as the double cyma splat back, which is essentially of provincial France and which has retained its popularity, is frequently found in chairs made by our own craftsmen.

This similarity is evident in the chair illustrated, which was imported by Elsie de Wolfe and which also manifests the use of legs with delicately turned members. While this type of support was employed on chairs made in America, it is only occasionally that we find the turned crossed under-stretcher with the vase. The elaborate double cyma apron found in French chairs is usually omitted, although, like the European originators, our cabinetmakers invariably used rush seats, and there is little doubt that they served the dual purpose of dining table seats and parlor chairs. The same form of curvation is found on the provincial French *chauffeuse* which, as its name indicates, was used by the fireside, the back being raised to protect the occupant from the draught. Another type of chair which is found in France and which made its way to this country is the low tub windsor, in which chairs our American makers displayed their originality in the many



Courtesy of Elsie de Wolfe

FRENCH CHAIR WITH TURNED LEGS

varieties which appeared when this chair enjoyed so great a vogue from about 1750 to 1820. In England these were restricted in design, but examples of our own craftsmen are to be found in the hoop, fan, comb, loop, or the low back already mentioned.

THE late Viscount Leverhulme is perhaps regarded as the originator of the model village but it is on record that one such existed in our own country many years previous to the English soap king's rise to fame. While possibly the homes that surrounded the Sandwich glass factory were not as luxurious as those of Port Sunlight, the interest displayed by the owners of these old works in the welfare of their craftsmen had its reward in the splendid pieces which these early American glassmakers produced. But it is often the case with groups of men who live far from the modernism of cities and enjoy that quiet contentment which adds pleasure to their lives and to their accomplishments, that the very modernism they have forsaken is likely to disrupt their rural peace through the medium of the blatant agi-

tator. So it was with the workers at Cape Cod who, once imbued with false ideas from outside sources, soon became dissatisfied with what they had and asked for more. The result was that after sixty years of prosperity Sandwich glass, which gave every promise of becoming an important industry, in 1887 ceased to be. Curiously enough much of the sand from which this old glass was made was imported to New England from the Morris River in New Jersey since this, after experiment, proved more suitable than that which was to be obtained in the immediate neighborhood of the factory, the supposition being that the site was chosen rather for the almost unlimited fuel supply from the nearby forest.



Courtesy of Lord and Taylor

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The Sandwich factory undoubtedly derived much impetus during its earlier history from the improvement which was developed in the method of molding glass, this permitting the production of more important articles in addition to eliminating much of the previous waste from breakage. Unfortunately, because of their having been made from tin and even wood, few of the original Sandwich molds have survived. So carefully, however, have the original owners of examples of this early American art protected their specimens that frequently when an old estate is dispersed further pieces are brought to light. Characteristic of the work of this factory were the splendid color tints which are often found in vases, bowls, and candlesticks. Flaring vases on high feet are frequently of a beautiful shade of deep amethyst, while blues which are reminiscent of the *bleu de roi* of French and English porcelains are found usually in bowls. Among the Lord and Taylor collection are also several candlesticks of that attractive transparent yellow, a color which seems to have been accorded the name of "vaseline," to which it is not dissimilar.

SEVERAL centuries have passed since Spain, adding to her empire the wealth from her colonies in the New World, attained that magnificent splendor which culminated and passed with Isabella, Columbus, and Cortez. At that time romantic adventurers of the Peninsula braved the dangers of unknown seas in their galleons to seek further treasures for their country, and today, in somewhat different fashion, in the comfort afforded by modern liners we cross the same waters to discover in Spain treasures to add to our own homes and museums. Examples of the ceramics of Spain are not least among the objects of our search, for the potter's art in Spain and Portugal was among the most advanced during the earlier periods of European history, and it received much inspiration from the Moors, under whose dominion the country remained until the fifteenth century.

With Hispano-Moresque and other decorative pottery we are perhaps more familiar than with those splendid tiles which from early eras have been used in the form of paneling in Spanish houses, and the examples of this architectural pottery in the collection of the Carvalho Brothers will doubtless prove of interest to many, as illustrating this method of interior decoration. Greatly as such works add to the beauty of our American homes and much as we may desire to possess them, it is impossible to see these tiles, supine in a stolid looking packing case, without experiencing some qualm that it was necessary to tear them from their romantic surroundings in Spain. But perhaps in time they will reconstruct the same enchanting atmosphere in that New Land which the ancestors of their former owners discovered. Although this use of decorative tiling has been a

custom in Spain and Portugal for many centuries, few of the original potteries now remain. Introduced to Spain by the Saracens, tiles have continued to be used in the larger houses, the decorative motifs being applied by paintings on single tiles or on larger surfaces by conventional designs, usually in panel form, in which several influences are frequently traceable. With the early examples, of course, the Oriental traditions which emanated from the Moors are pronounced, these after the reconquest being gradually replaced in turn by the renaissance, the baroque, and the rococo, but in each of these later periods the Oriental influences are still evident. Thus when the dainty elaboration of the French Louis designs appeared in the Peninsula we often find them combined with rococo scrolls, to which the artist unconsciously adds the effect of his Moorish heritage.

Because of the retention of tiles for the walls of buildings a few of the potteries have continued in operation to the present time, although other branches of the ceramic art in Spain have failed to survive. Some of the tiles are not dissimilar to those found in this country which have come down to us from our Dutch and English forbears. As the iconoclastic forces of progress advance and remove the relics of our earlier architecture, much splendid tile work is discovered in old



Courtesy of Carvalho Brothers

A SECTION OF SPANISH TILE PANELING FROM AN OLD CHURCH

houses. It was not uncommon for the Dutch settlers to decorate an entire chimney with blue and white tiles, similar ornamentation also being adopted in New England by means of English-made tiles. There is little doubt but that England and Holland acquired this inspiration from Portugal, although at first it was restricted to ecclesiastical buildings, many of which contain beautiful examples of this work.

For several centuries, in Spain, Valencia has been the center of this ancient industry although machinery has to-day replaced the earlier method of molding by hand. After the earthquake at Lisbon and the subsequent demand for building material, a factory was started at Rato near the capital. Although this was directly under the patronage of the royal family, the actual establishment of these works was largely due to José de Carvalho, afterwards Marquess of Pombal, a personage of undoubted force and somewhat lurid history. As an instance of his force of character it is told that after leaving the University at Coimbra he joined the army as a private soldier. A few years later, having decided upon the lady whom he desired to make his wife and encountering several obstacles to the consummation of his wishes, he abducted her and, preferring to be stolen than given, she married him. This same Pombal later entered largely into the history of his country both from the political and the industrial viewpoint, and it was doubtless because of the interest which he displayed in the pottery that the works at Rato became sufficiently well established to survive the later depression which the Peninsula suffered.

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Courtesy of the Reinhardt Galleries

PORTRAIT OF MADAME PASCAL BY ADOLPHE MONTICELLI

Although Monticelli is well known in this country, through his figure groups, as a painter of portraits he is almost unknown. It has been said of him that he "painted with crushed jewels." Not a little of the effect causing this phrase is to be found in the painting of the costume of Madame Pascal. The portrait clearly denies the criticism that the character of his sitters always eluded him in portrait painting

INTERNATIONAL
STUDIO



MARCH, 1927

PORTRAITS BY EL GRECO IN AMERICA

BY MALCOLM VAUGHAN

CONSIDERED AS A GROUP THE PORTRAITS BY GRECO IN THE UNITED STATES EXCEL, BOTH IN IMPORTANCE AS WELL AS IN VARIETY, MADRID'S MAGNIFICENT ARRAY AT THE PRADO

EL GRECO is deemed an unmitigated mystic. The strange, flame-like phantasms that floated from his brush are popularly supposed to represent his sole talent. Of his rational canvases scant mention has got about. These works are secular portraits; largely traditional; all quite human and many of them painted from life. In the realm of portraiture they are unsurpassed. They have in common with his mystical achievements nothing except studio similarities, for example, related brush strokes. In line, mass, anatomy, palette, in method, means and aim, his two sundry endeavors are remarkably unlike.

As to whether his mystical or his rational work was Greco's fondest love we have no knowledge. He was faithful to both, and as painstaking with one as with the other. Born a Greek, Domenico Theotocopuli, on the island of Crete about 1548, he went as a young man to Venice where he became a pupil of the aged Titian, whose art he admired next to Tintoretto's. In 1570 he proceeded to Rome and exhibited amidst loud praise a self-portrait in the Venetian manner. During the following lustrum he is known to have executed other portraits. About 1575 he went to Spain where he settled in the cathedral city, Toledo, for the rest of his life. No evidence exists that he undertook mystical painting ere he had tasted that bitterest fruit of piety, the Spanish Inquisition. It is therefore probable that in Toledo Theotocopuli established himself at first as a portraitist.

Portraiture he never relinquished. The years brought him ever increasing commissions from the church yet he continued to set down the faces of the distinguished citizens of Toledo. Of these portraits by Greco some fifteen are now in the United States. Considered as a group

they excel, both in importance as well as in variety, Madrid's magnificent array at the Prado. Since all of the paintings in the American group are notable and since several of them have the highest significance, students of the Greek's portraiture must to-day extensively pursue the study in this country.

The illustrations accompanying this article comprise all but one of the portraits by Greco now known to be in the United States. They prove at a glance that Theotocopuli refused to rest his genius on a single method which with easy exertions he could have repeated throughout his life. They show how his eager intellect sought constantly to develop his original talents and they attest his tremendous technical advance. These developments mark his portrait-periods, of which, with inevitable overlappings, of course, there are five: 1570-1577, 1577-1584, 1584-1594, 1594-1600, 1600-1614. Each of the five styles is happily represented in America, sometimes by the greatest example.

Of Greco's first, or pre-Spanish period (1570-1577), a renowned specimen exists in this country: a life-size full-length of the Maltese sergeant-major, Vincentio Anastagi, who is brightly dressed in half-armor, green velvet breeches trimmed with gilt galloon, white stockings and yellowish shoes. The canvas has been with daring circumspection described as the most impressionistic of the master's portrait-works, indeed, as one of the finest examples of impressionism in the sixteenth century. Dr. August Mayer, the world-authority, gives it unique importance in the history of portraiture by the following appraisal: "In this portrait can be plainly seen qualities that even excel Titian's original style of portrait paintings, such as the great attention paid to the drawing of details—a quality that paved the way for

Velasquez' art." The picture manifests a compactness of form and an exactness of drawing which was characteristic of Theotocopuli's early, or Venetian manner. Later, and gradually, his drawing will become more and more evasive and swift; his brushwork shorter, thinner and more darting; his forms increasingly linear. His color, too, is to become purer and more brilliant; and his general effect will be far more animated. Wide though his departures will be, from this portrait of Anastagi, yet we shall find him returning to its method from time to time as if to an unsalted source of inspiration. The treasure to-day adorns the Frick collection in New York.

Greco's second, or early Toledoan period (1577-1584), is splendidly represented in America by a large canvas, recently discovered, which is now for the first time published. It has been reasonably assumed, in the expertise attached to the portrait, that the broom (in Spanish *escoba*), which appears so prominently in the foreground, has been purposefully introduced into the picture and that the sitter may therefore be judged a member of the Escobar or of the Excobedo family. How definite is the composition! What a feeling for detail distinguishes the portrait! The ruff and cuffs preserve a starched fragility. Across the dark doublet a black pattern of lozenges is painted with exquisite care. The drawing is even more exact than in the earlier manner; the pose more genuine, less formal. The color is warm and soft. Velasquez, with this picture in his mind, could have evolved from it every essential element of his own portraiture. At the Prado there is in Greco's noted *Cabellero* an example closely resembling the *Escobar*, which latter is at present in the gallery of John Levy, New York. Another portrait finely typical of this second period, an aristocratic *Knight of Santiago*, is in the Van Horne collection, at Montreal.

From the same period, two portraits of women are in the United States. One of these, called an *Unknown*

Lady, is in the Johnson collection at Philadelphia. Devoid of the neo-Platonic flattery and sentimentality which, since the quattrocento, occidental painters have with dubious compliment customarily lavished upon women, this straightforward portrayal of feminine strength and grace is deeply moving. Few artists have given the world so sound a faith in women as El Greco. For some quaint reason this portrait has been the most contested work by Theotocopuli in the New World. All modern authority, however, assigns it to the master. Indeed, were the Greek's honesty absent there would remain in the restrainedly nervous brushwork every con-

firmation needed: Greco, because of the peculiar "nervousness" of his wrist, is probably the most difficult painter to copy. Especial significance attaches to this *Unknown Lady* for the reason that while it could scarcely have been painted after 1581, it nevertheless presages the bold simplicity of style which later came to characterize many of Theotocopuli's portraits.

Within the next few years Greco painted three almost identical *mater dolorosas* that should be discussed among his secular works. Heretofore they have been counted among his religious portraits, about half a hundred of which he accomplished during his Spanish decades. Many

of these saintly figures are now owned in America. Even when they are likenesses of the model they should yet be classed among his mystical rather than among his rational achievements because the sitters have regularly been made to express states of mind that are not normally a part of temporal life. The three *dolorosas* are perhaps an exception to the rule, particularly one of them that was sold at the American Art Galleries last December. This latter picture, judiciously attributed to the master, contains no irrational quality and has no religious reference save the clasped hands and the madonna's color in the robe. It is so thoroughly a portrait of the model that her personal charm, her character and



Courtesy of the Boston Museum of Fine Arts
A PORTRAIT OF FRAY HORTENSIO FÉLIX PARAVINCO BY EL GRECO

her high station in life are clearly evident in her face. The resemblance in pose and the mundane arrangement of the headdress to that of the *Unknown Lady* is noticeable.

Greco's third period (1584-1594) is less well represented in the United States than are his other portrait styles. Of this era we have two oval miniatures, both in the New York Museum of the Hispanic Society. They announce, as a general characteristic of their period, an increased range of palette; specifically, an increased range of tone within a given color. During this decade Theotocopuli so thoroughly penetrated the secret of color-keys that he is thereafter to become perhaps the leading painter of tonalities among portraitists. As yet he still remains loyal to his feeling for detail in drawing. The *Miniature of a Man* is handled with infinite delicacy; while the *Miniature of a Lady*, who is said to have a disdainful air, shows an



Courtesy of the American Art Galleries

EL GRECO'S "MATER DOLOROSA" HAS GENUINE PORTRAIT FEELING

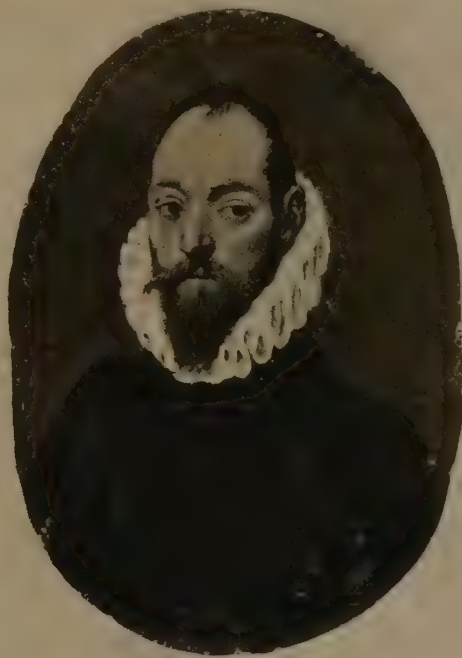
almost excessive exposition of detail. In compactness of form and in decisiveness of line, both portraits remember the master's earliest treatment. Greco's miniatures are extremely few. It is probable that he studied the medium under the distinguished Croatian miniaturist, Clovio, who is known to have befriended him during his sojourn in Rome.

Gifted men who labor long and diligently to bring their talents to harvest can often say, late in life, as Browning had del Sarto say:

"I do what many dream
of all their lives;
Dream? Strive to do,
and agonize to do,
And fail in doing."

It was thus with Greco.

In the mid-August of his years his powers descended gloriously upon him. Thereafter he was ripe. The epoch dates from 1594, and in a certain sense lasts unbroken till his death. Yet since he gathered his harvest in two



Courtesy of the Hispanic Society of America

GRECO'S MINIATURES ARE EXTREMELY FEW. THESE TWO, REPRODUCED IN ACTUAL SIZE, ARE FROM THE THIRD PERIOD IN HIS WORK WHICH IS LESS WELL REPRESENTED IN THIS COUNTRY THAN ARE HIS OTHER PERIODS

fashions, scholars divide the garnering into two parts, marking the change at the turn of the century.

From the first of these, or Greco's fourth period (1594-1600), the supreme example resides in America: a portrait of the Grand Inquisitor, Niño de Guevara, now in the Havemeyer collection, New York. Most authorities consider the picture to be the Greek's supreme portrait-piece. Primate of Seville, Guevara is dressed in his cardinal's robes. He has a grayish beard, wears shell-rimmed spectacles and has a biretta on his head. He is seated. "It

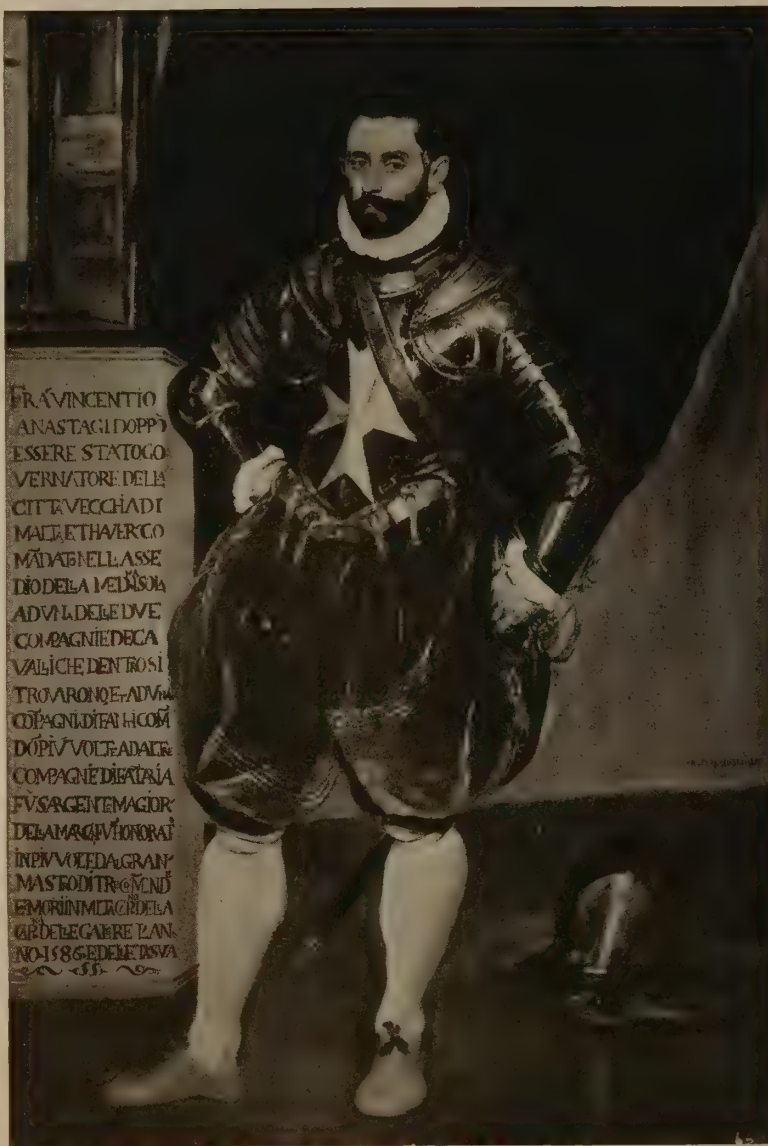
is a marvel of color," says Beruete, "and if there are evident in it the gray tonalities, so characteristic of the painter, they are here necessarily and premeditatedly modified by the domination of the red tone of the costume outlined against the chair of red velvet." Gray tonalities have not much characterized Theotocopuli's earlier portraits; indeed, this wan gloom is never so characteristic of his portraits as of his mystical subjects. One might say of the *Guevara* that Greco, in painting a prelate from the life, brought to his task both his secular and ecclesiastical palettes. The picture has often been analyzed at length. Experts have frequently compared it with the marvelous *Pope Innocent X* by Velasquez, to show how much that painter may have learned from the Greek.

A bust *Portrait of a Gentleman*, dressed in a black costume with a white quilled ruff, now in the collection of Colonel Friedsam, New York, dates from this same period. The canvas is almost identical with one in the Prado, for which it is said to have been a study. In rank the two busts are practically equal. For American students the Friedsam portrait excellently describes how Greco began the harvesting of his genius. Rhythm and poetry are now added for their own sake. Everything that does not make for a pure simplicity is abandoned.

The drawing acquires a greater movement. Delicate as if he had mixed his paints at daybreak, the color sweeps gently among muted minor harmonies over an undertone of silver. The edges, which Greco ever got by sheer brushwork, turn softly from shade to shade. The form is elegant and eloquent. All the attention hurries to the sensitive lineaments. It is a face that lives in the archives of the memory like a chime of antique bells. The portrait shows an aristocrat who appears to suffer from world-weariness but is too gentlemanly to resent his

ailment. That touch of bitterness seems to come from the painter, who, it is believed, now begins to feel the intellectual sadness of spiritual loneliness.

Bitterness twinges, here slightly, there largely, many of the portraits executed by Greco after the close of the century. His last harvest, or final period (1600-1614) is for youthful students of his work usually marred by this element; though for elderly students the quality becomes a subtle magnet. Four portraits from the period are in America. Earliest of these is probably the *Portrait of a Gentleman* in a heavy ruff, in the collection of Dr. Stillwell, New York. The color is low and keeps within a single harmony of violet, gray and pale lemon. The drawing and the form are quiet. An indirect



Courtesy of the Henry Clay Frick Collection

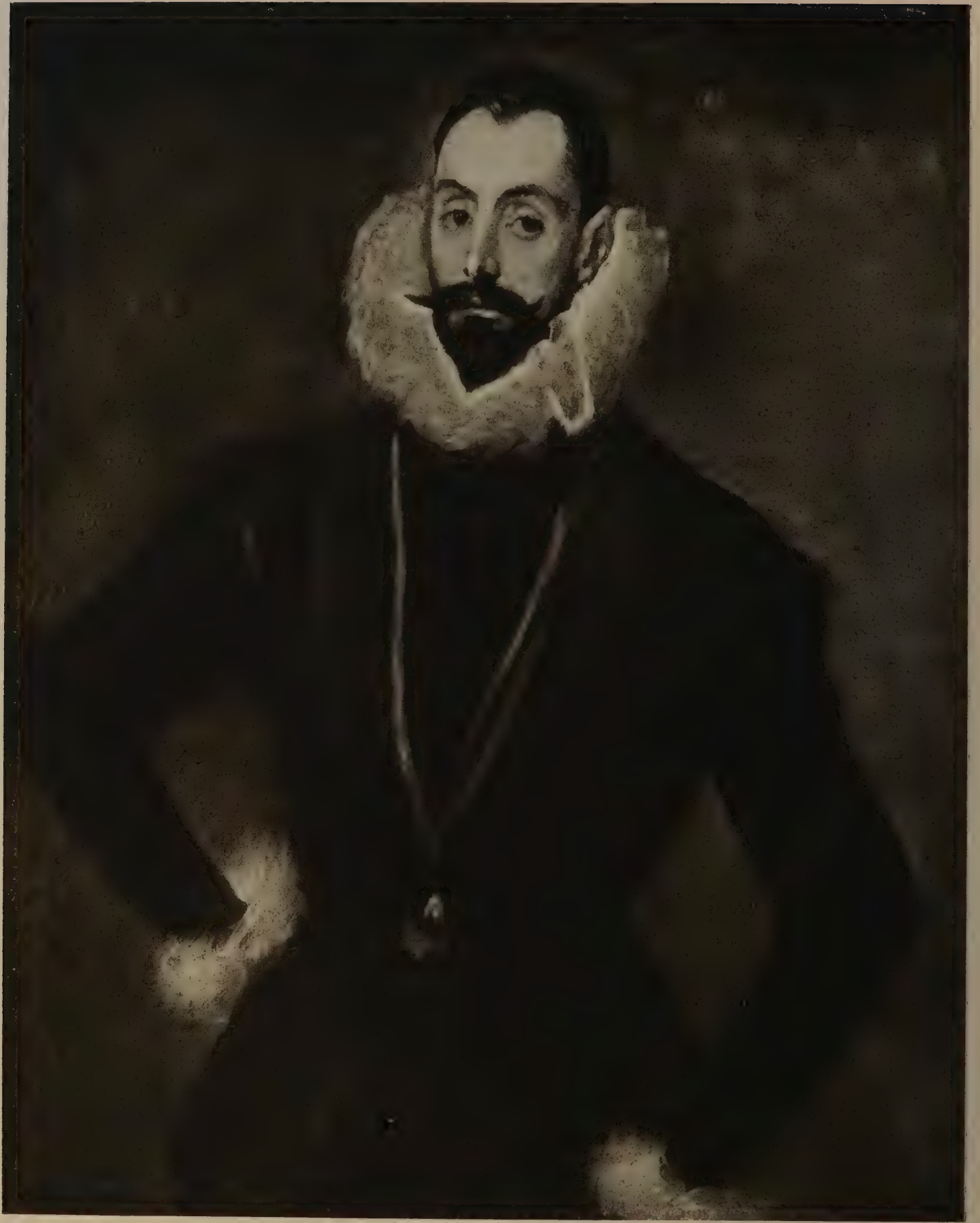
A PORTRAIT OF FRA VINCENTIO ANASTAGI BY EL GRECO

and evasive treatment of composition, toward which the Greek has long been moving, at last becomes patent. The sitter is an austere septuagenarian who, since he grasps in one hand a roll of manuscript, may be assumed a scholar. His features are furrowed; his eyes weary, sunken and lusterless; his gray hair sparse. Elsewhere the thoughts of Theotocopuli's sitters often seem to leap eagerly forth from the canvas and demand of the spectator an enormous sympathy. Here no such demand is made. It is among Greco's portraits in the United States the most passive. The expression, the drawing,



Courtesy of Colonel Michael Friedsam

THIS "PORTRAIT OF A GENTLEMAN" IS AS FINE AS ANY PORTRAIT BY EL GRECO IN AMERICA. IT SHOWS AN ARISTOCRAT TOO GENTLEMANLY TO RESENT HIS OWN WORLD-WEARINESS. HE IS DRESSED IN A SOLID BLACK COSTUME WITH A WHITE RUFF. THE BACKGROUND IS LIGHT BROWN. EVERY DETAIL IS SACRIFICED TO CENTER THE ATTENTION ON THE FACE. FROM THE RIGHT THE LIGHT FALLS SOFTLY FULL UPON THE LEAN, INTENSE FACE. THE CANVAS IS ALMOST IDENTICAL WITH ONE IN THE PRADO FOR WHICH IT IS SAID TO HAVE BEEN A STUDY. IN RANK THE TWO BUSTS ARE PRACTICALLY EQUAL. FOR AMERICAN STUDENTS THIS FRIEDSAM PORTRAIT EXCELLENTLY DESCRIBES HOW GRECO BEGAN THE HARVESTING OF HIS GENIUS. RHYTHM AND POETRY ARE NOW ADDED FOR THEIR OWN SAKE. EVERYTHING THAT DOES NOT MAKE FOR A PURE SIMPLICITY IS ABANDONED. THE DRAWING ACQUIRES A GREATER MOVEMENT. THE FORM IS ELEGANT AND ELOQUENT



Courtesy of the Reinhardt Galleries

BETWEEN 1609 AND 1611, ACCORDING TO DR. MAYER, GRECO PAINTED THIS THREE-QUARTER LENGTH "PORTRAIT OF A NOBLEMAN" IN A BLACK DOUBLET. IT WAS RECENTLY DISCOVERED IN EUROPE AND ACQUIRED LAST SUMMER BY HERSCHEL V. JONES OF MINNEAPOLIS. ALTHOUGH A FEW DETAILS ARE INTRODUCED INTO THE PICTURE, YET NO DETAIL WHATSOEVER IS ALLOWED TO DIVERT THE ATTENTION FROM THE LINEAR DESIGN. THE DRAWING IS ASTONISHINGLY SWIFT AND OF A FLUENCY THAT IS ALMOST LIQUID. THE MAGNIFICENCE IS SUBJECTED TO POLITICAL FORM



Courtesy of the John G. Johnson Art Collection

FOR SOME QUAIN REASON THIS PORTRAIT CALLED AN "UNKNOWN LADY" FROM GRECO'S SECOND OR EARLY TOLEDOAN PERIOD (1577-1584) HAS BEEN THE MOST CONTESTED WORK BY EL GRECO IN THE UNITED STATES. ALL MODERN AUTHORITY, HOWEVER, ASSIGNS IT TO THE MASTER. INDEED, WERE THE GREEK'S HONESTY ABSENT THERE WOULD REMAIN IN THE RESTRAINED NERVOUS BRUSHWORK EVERY CONFIRMATION NEEDED; GRECO, BECAUSE OF THE PECULIAR "NERVOUSNESS" OF HIS WRIST, IS PROBABLY THE MOST DIFFICULT PAINTER TO COPY



Courtesy of the Metropolitan Museum of Art

BY GENERAL CONSENT THIS IS CONSIDERED A SELF-PORTRAIT BY EL GRECO. IT WAS PAINTED VERY CLOSE TO 1600. WHETHER OR NOT THE PAINTER WAS ALSO THE SITTER, GRECO HAS IN THIS PORTRAIT RECORDED HIS OWN DISILLUSIONMENT. IN ITS RELENTLESS HONESTY, IN ITS OVERT EMOTIONALISM, IN ITS EXTERIOR EXPRESSION OF INTERIOR DISCONTENT, THE GREEK HERE CONSUMMATES—ALBEIT TORMENTEDLY—THE SPIRITUAL VIOLENCE THAT RUNS SUPPRESSED THROUGH MUCH OF HIS PORTRAITURE AND BURSTS TURBULENTLY OVER ALL HIS ECCLESIASTICAL PAINTING. THE COLOR IS LUMINOUS BUT NOT HIGH; THE DRAWING, SCULPTURAL; THE FORM BOLD AND SEVERELY SIMPLE. THE APPEAL TO THE SPECTATOR'S SYMPATHY AMOUNTS TO ENTREATY. SURELY PERSUASION CAN GO NO FURTHER IN PORTRAITURE THAN EL GRECO HAS HERE GONE



Courtesy of Dr. John E. Stillwell

THIS "PORTRAIT OF A GENTLEMAN" IN A HEAVY RUFF BELONGS TO EL GRECO'S FINAL PERIOD (1600-1614). THE SITTER IS AN AUSTERE SEPTUAGENARIAN WHO, SINCE HE GRASPS IN ONE HAND A ROLL OF MANUSCRIPT, MAY BE ASSUMED A SCHOLAR. HIS FEATURES ARE FURROWED; HIS EYES WEARY, SUNKEN AND LUSTRELESS; HIS GRAY HAIR SPARSE. THE DRAWING AND THE FORM ARE QUIET. ELSEWHERE THE THOUGHTS OF EL GRECO'S SITTERS OFTEN SEEM TO LEAP EAGERLY FORTH FROM THE CANVAS AND DEMAND OF THE SPECTATOR AN ENORMOUS SYMPATHY. HERE NO SUCH DEMAND IS MADE. IT IS AMONG GRECO'S PORTRAITS IN THE UNITED STATES THE MOST PASSIVE. THE EXPRESSION, THE DRAWING, THE COLOR, THE DESIGN ARE ALL PASSIVE. THIS FINE OLD SCHOLAR LOCKS HIS THOUGHTS FROM THE VANITIES OF OTHER MEN AND GOES HIS WAY IN PEACE



Courtesy of the John Levy Galleries

A MAGNIFICENT EXAMPLE OF THE MASTER'S FIRST TOLEDOAN PERIOD IS THIS "PORTRAIT OF A GENTLEMAN," PROBABLY OF THE ESCOBAR FAMILY. IT WAS PAINTED NOT LATER THAN 1580 AND IS SIMILAR TO "CABELLERO"

the color, the design are all passive. This fine old scholar locks his thoughts from the vanities of other men and goes his way in peace.

At the Boston Museum of Fine Arts, the *Portrait of Fray Felix Paravicino* avows the painter's growing discontent. Beneath a shock of rumpled black hair, Paravicino's dark and vivid face is sad. His lips curl with a more than aristocratic disdain. Seated in a chair which has a green leather back, he is dressed in the white gown, black scapular and the blue and red cross of the Trinitarians. The color is warm; the drawing free, loose; the linear design almost dominant. Especially significant is the swift spatial rhythm. Paravicino was a writer, an

orator and a favorite of two kings. He honored Greco with a renowned sonnet. The picture is internationally famous.

The two latest portraits by Greco in the United States adequately sum up his final portrait-tendencies. One of these, called a *Self-Portrait*, is at the Metropolitan Museum. While the same person, as Cossío points out, appears several times in Theotocopuli's mystical works—young in the early paintings and increasingly older in the later—no actual evidence exists that it is a self-portrait. "The best testimony we have," says Bryson Burroughs, "is that the character and qual-

(Continued on page 102)

LIVERPOOL PRINTED WARE AND PORCELAIN

BY CHARLES HYDE-JOCELIN

THE EARLY POTTERIES OF LIVERPOOL ARE CLOSELY LINKED WITH THAT DEVELOPMENT OF CERAMICS INTRODUCED TO ENGLAND BY THE DUTCH

WHILE of course we have of modern times come to regard the pottery districts of Staffordshire as the center of the ceramic industry, collectors to-day rather seek works which are reminiscent of those almost forgotten factories which were the pioneers of the craft in England. And although a few of these remain, the vicissitudes which the craft was called upon to endure during its earlier history have long since eliminated many, the loss to the art being the greater by reason of the fact that not a few of these smaller potteries produced works which exhibited a charm peculiar to some particular style indigenous to the district in which it was developed.

Thus it is that such old potteries as Rockingham, Bow, Chelsea, Bristol, Liverpool and others have passed into the limbo, either by absorption or by the decay which is the result of inadequate capital. Nor has one of these exercised a more lasting influence upon the ultimate prosperity of the industry in England than that of Liverpool, for in addition to being one of the earliest centers of the potter's art there is much evidence which points to that form of decoration known as printing having originated in this town. As was the case with the early London potteries along the banks of the Thames those of Liverpool were founded under Dutch influence, for these traders from Holland, having discovered clay suitable for earthenware in the environs of London, began to settle there and produce a ware similar to that delft of their native country. Nor was it long

after this English delft appeared in the capital that we find it being made in other ports with which the ships from the Netherlands traded.

In fact so similar is this early ware of England to that of the Dutch town, that in many instances it is only by careful examination it may be distinguished. This likeness is particularly marked in the case of Bristol and Liverpool, although the delft from these towns is considerably more compact and harder than that made in Holland. Again while the blue decorations of the English ware is undoubtedly well applied, it frequently fails to reach that excellence which is so marked a characteristic of the continental prototype. That a considerable quantity of the Liverpool delft was produced is evident, for after a few years much was exported to the American colonies, examples having been found in New England in recent years. And although such specimens have found their way into collections there are doubtless many pieces of this and other early English pottery yet to be found in this country. An example of this occurred only recently, when the representative of a well-known Staffordshire pottery works discovered a jug in Boston made by the man who established the factory in the late eighteenth century. And the fortunate finder of this old relic expressed regret that the secret of many of the beautiful colors which form the decoration has been long since lost.

Although it is known that pottery was being made in Liverpool as early as the beginning of the eighteenth



Courtesy of Ginsburg and Levy

MANY POST-REVOLUTIONARY EMBLEMS APPEAR AS DECORATIVE MOTIFS ON ENGLISH CERAMICS, THESE FREQUENTLY BEING USED ON LIVERPOOL WARE. THE BEER MUG TO THE RIGHT BEARS A PRINT MADE AFTER AN OLD ENGRAVING

century, little is recorded of the early history of the craft either in this or any other town. Nor is it except by the existence of early examples that students are able to authenticate the dates at which the early potteries were started in the various districts throughout the Old Land. One such specimen is that of the curious old delft plaque in the church at Crosby. This piece of early pottery is a hard clay body, crudely covered with glaze. It was evidently intended to commemorate the endowment of a seat in the church, for the words "This

seat erected and endowed by John Harrison and Henry Harrison of Liverpoole 1722" appear on the tablet surmounted by the arms of the Merchant Taylors Company of London from which it may be assumed that the Harrisons were members of the sartorial craft.

That these bowls assumed generous proportions is illustrated by one made by Shaw, who in addition to being an alderman of the town was also the first potter in Liverpool, having established a works there as early as 1716. He it was who made the huge bowl decorated in blue with a panel illustrating a three-masted ship to commemorate the first sailing of the *Golden Lion* from Liverpool. Other curious pieces made in the early potteries of this town were those known as "plumper mugs" one of which was presented to each burgess who voted for Sir William Meredith when he was elected Member



Courtesy of the Metropolitan Museum of Art

PLATE SHOWING ELABORATE PRINTED BORDER

mitted him to hope that he could realize his ambition to produce a more delicate ware. Whether Chaffers succeeded in producing porcelain, however, is doubtful for few examples of real china which are known to have originated in Liverpool are in existence.

Chaffers nevertheless undoubtedly improved the type of body and his dinner and tea services obtained considerable vogue in this country in pre-Revolutionary times, as did his bowls and jugs. The story has it that he exported a large number of pepper-pots shaped like an hour-glass, which bore his name in full around the waist with the date 1769, and that from these curious old pieces was derived the expression "hot as Dick's pepper pot." While he made and exported these the ascription of the words to Colonial origin is at fault although at one time it was heard in England. One distinguishing



Courtesy of the Liverpool Free Public Museums

EXCELLENT DECORATIONS IN NATURAL COLORS ARE FOUND ON THE LATER LIVERPOOL PORCELAIN, PARTICULARLY IN THE MINIATURE PANELS ON PIECES MADE BY RICHARD ABBEY, FOUNDER OF THE HERCULANEUM FACTORY



Courtesy of the Liverpool Free Public Museums

THREE METHODS OF DECORATING ARE ILLUSTRATED: THE PLATE IS PAINTED IN NATURAL COLORS; THE JUG IS ALSO DECORATED IN COLOR APPLIED BY VAT PRINTING PROCESS; THE TEAPOT BEARS A TRANSFER SIGNED "SADLER"

characteristic in the decorative qualities of Chaffers' pieces is the rich brilliancy of the colors and he further succeeded in "throwing" cups which not only exhibit a fine body but were much thinner than had previously been made.

Possibly, however, the most interesting form of decoration that appears on Liverpool ware is that produced by transfer printing, which is found usually in black or brown, although rare specimens exist on which these designs are in green and various shades of red. Regarding the inventor of this process, which consists of printing on paper from an engraved copper plate and transferring the ink to the body of the article and glazing over the print, some uncertainty will doubtless remain. Considerable evidence exists, however, to support the claim that this method was originated by John Sadler, an engraver of Liverpool, although it was apparently used at other centers contemporaneously with Liverpool. One suggestion made is that Sadler, who was associated with Green in this invention, refused to disclose the secret until some years after he had perfected it.

Of the effect of this new method of applying decoration to pottery there can be no doubt, for in place of the former crude paintings on the cheaper domestic ware the potters were now able to ornament their work with artistic designs at little cost. And it was due to this that the demand for domestic ware was largely increased. At first owing to the uneven surface of some of the pieces the prints are imperfect, but eventually a method known as bat-printing

was evolved whereby this could be overcome. In place of the impression being taken from the copper plate onto paper a flat surface of glue mixed with molasses was used, the pliancy of this substance allowing for the print being transferred in any slight indentations which occurred in the body of the piece.

Probably more examples of Liverpool printing are to be found on pieces made at the early Wedgwood factory for, when four years after this form of decoration was evolved Josiah Wedgwood produced his celebrated queens-ware which was so freely copied by Colonial makers, he arranged with the Liverpool factories to decorate it with transfer printing. Thus while the actual ware was made at the Staffordshire pottery the decoration was the work of the Liverpool artists. Nor was it until late in the eighteenth century, when the Wedgwood factory had been equipped in all branches of the industry, that the sending of ware to Liverpool by wagon was discontinued. In fact one of the last invoices

from Green to Wedgwood, reading "to printing two fruit baskets" is dated 1798.

That many other factories employed the Liverpool craftsmen to ornament their work by the transfer process is evidenced by the fact that at this time some eighty houses were connected with the industry in this port. Few of these, however, are outstanding in the history of the Liverpool potteries other than Chaffers, Seth Pennington and Christian, all of whom produced works which are easily distinguished from less perfect ware of the smaller factories. In fact



Courtesy of the Metropolitan Museum of Art

A PRINTED PLATE MADE BY SETH PENNINGTON



Courtesy of the Liverpool Free Public Museums

EARLY LIVERPOOL DELFT PIECES KNOWN AS "SHIP-BOWLS" WERE DECORATED ON THE INSIDE WITH THE PICTURE OF THE VESSEL, THE FIRST SAILING OF WHICH THEY COMMEMORATED. THE DESIGN OF THIS BOWL WAS IN COLOR

many of the china pieces made by Pennington, decorated with Oriental designs have frequently been sold as being of Eastern origin. This is more easily understood by those to whom his vases are familiar and which he usually produced in sets of one ovi-form and two beaker shaped pieces ornamented with Chinese floral patterns and other motifs which he borrowed from importations from the Orient and which the artists meticulously copied.

Pennington's blue and white china is probably the finest in the earlier history of the

use of this color on china in Liverpool, for during several years he succeeded in maintaining the secret of its ingredients by always mixing it himself. Later, however,

it is said he revealed this to his brother who treacherously sold the recipe to a competitor. Pennington later moved to Worcester and it was while his family was living there that one of his children painted the dinner service for the Duke of York, each piece of which the young artist marked with an anchor and the figure of Hope. It is believed, however, that many of the finer porce-



Courtesy of the Liverpool Free Public Museums

EARTHENWARE PLATE WITH TRANSFER PRINT IN BROWN

lain bodies, which are still in existence in the Liverpool Museum, were made by Christian, a contemporary of Pennington. And the composition of Christian ware which consisted of rock, flint and glass would allow us to safely assume that he produced a real porcelain.

At the death of Chaffers Christian became the foremost of the Liverpool craftsmen and it was at his works that the excellent services and vases of translucent bodies with superior glaze were made. Further his decoration displays an elegance which surpasses that of any other pottery in the district, his colors being particularly artistic both in shades and application, while his tortoise-shell ware which he usually made in the form of octagonal and round plates is to-day the more eagerly



Courtesy of Ginsburg and Levy

A LARGE JUG WHICH WAS DESIGNED FOR TAVERN USE

sought for as representing one of the early attempts to produce this type of ware. But of all the factories which at one time constituted the craft in Liverpool none survived that started by Richard Abbey at the end of the eighteenth century. It was this Abbey who had been apprenticed to Sadler the engraver and many of the transfer decorations which are found on examples of this old ware are from copper plates engraved by the eventual founder of the Herculaneum factory.

This, the last of the Liverpool potteries, has left more existing exam-

ples of its productions than any other and these are more easily identified by reason of their being marked. The earliest blue printed ware bears the word HERCULANEUM printed in blue on the bottom or impressed.



Courtesy of the Liverpool Free Public Museums

THE SHAPED MUG BY CHAFFERS IN ENAMEL COLORS MANIFESTS A NAIVE ADAPTATION OF ORIENTAL DESIGNS. THE MUG WITH THE PORTRAIT OF FREDERICK OF PRUSSIA IS A TRANSFER PRINT BY GILBODY ENGRAVED BY EVANS

A RECENT ATTRIBUTION TO CORREGGIO

BY OSVALD SIRÉN

THIS PORTRAIT, NOW RECOGNIZED AS BY CORREGGIO, WAS FORMERLY THOUGHT TO REPRESENT SUCH OF THE VENETIANS AS PAOLO VERONESE OR LORENZO LOTTO

IT is very seldom that we find an Italian portrait of the High Renaissance in which the intellectual beauty completely dominates the form to the same extent as in the picture here reproduced. One may perhaps quote some of Tintoretto's works as examples of such portraiture but even in them there is an insistence on purely decorative elements—the costume, accessories, etc.—and on the material texture which hardly makes it possible to enjoy them simply as reflections of the immaterial side of man's life. It is rather in Northern portraiture, such as Rembrandt's later works, that one may find interpretations of such abstract beauty; here the spiritual reality sometimes imposes itself much more strongly than any material facts, and the forms are dissolved into a play of light and shade.

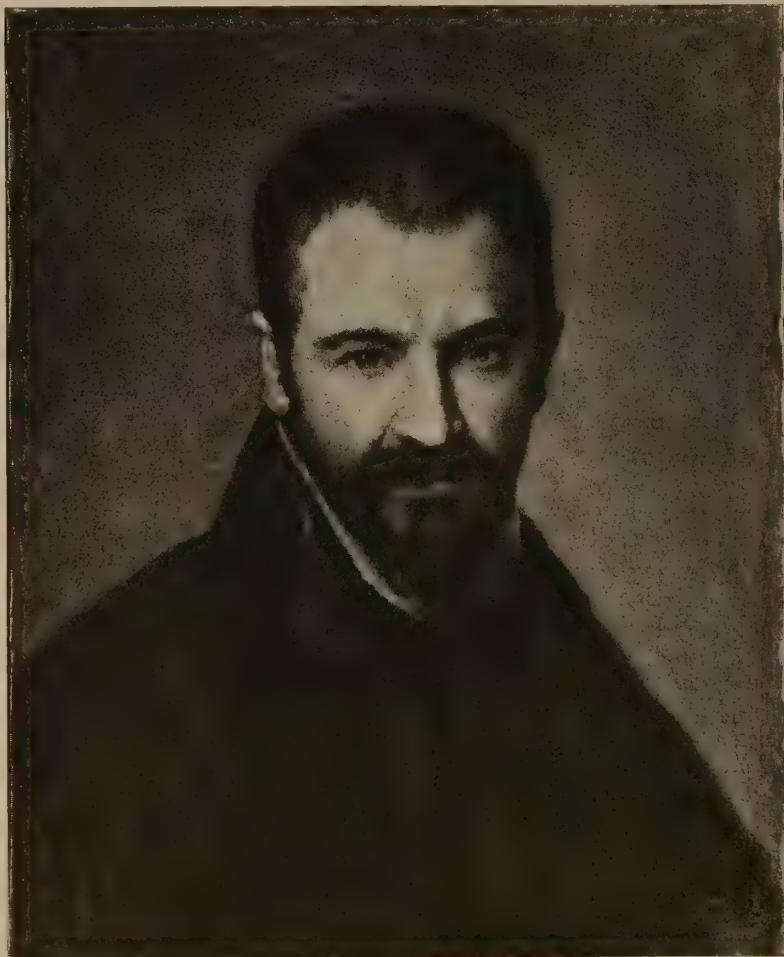
A similar conception, though stated in a different pictorial style, may be observed in the portrait here reproduced. It represents a middle-aged, bearded man, head and shoulders only, in a black coat and small white collar against a grayish brown background. The pale face is turned full front, and the intense regard is fixed on the beholder, or is it in the mirror? The picture has the directness and concentrated psychological appeal of a self-portrait. The eyes are gleaming, the lips are curving with a light smile, there is almost a twitch in the muscles of the thin chin, and as all this is fused into an atmosphere of hazy, grayish light, the whole thing becomes a pictorial vision, in spite of its momentous realism.

The picture was sometimes ascribed to the Venetian school, and names such as Lorenzo Lotto and Paolo

Veronese have been proposed for it, but Adolfo Venturi recognized it as a work by Correggio, and we feel no hesitation in following this suggestion. The subtle intellectual conception answers well to the general tone and spirit of his art, and the refined color scheme of grays, beige, white and black is very much the same as in some of Correggio's later works.

Among those one should particularly recall is the

Danae in the Borghese Gallery, perhaps the most complete and perfect example of Correggio's mature art. The picture is too well known to need any description; the mythological motive is rendered with a sensuous charm that hardly ever was excelled with purely artistic means yet, at the same time, transposed into a vision as if in music or poetry. The beautiful slender body of the young woman is convincingly real; we feel the warmth of it, the softness of the skin, the shiver in the muscles as she joyfully opens herself to the love of the god, symbolized by some golden rays. She is not an animal but a goddess, a nymph lifted by the pictorial

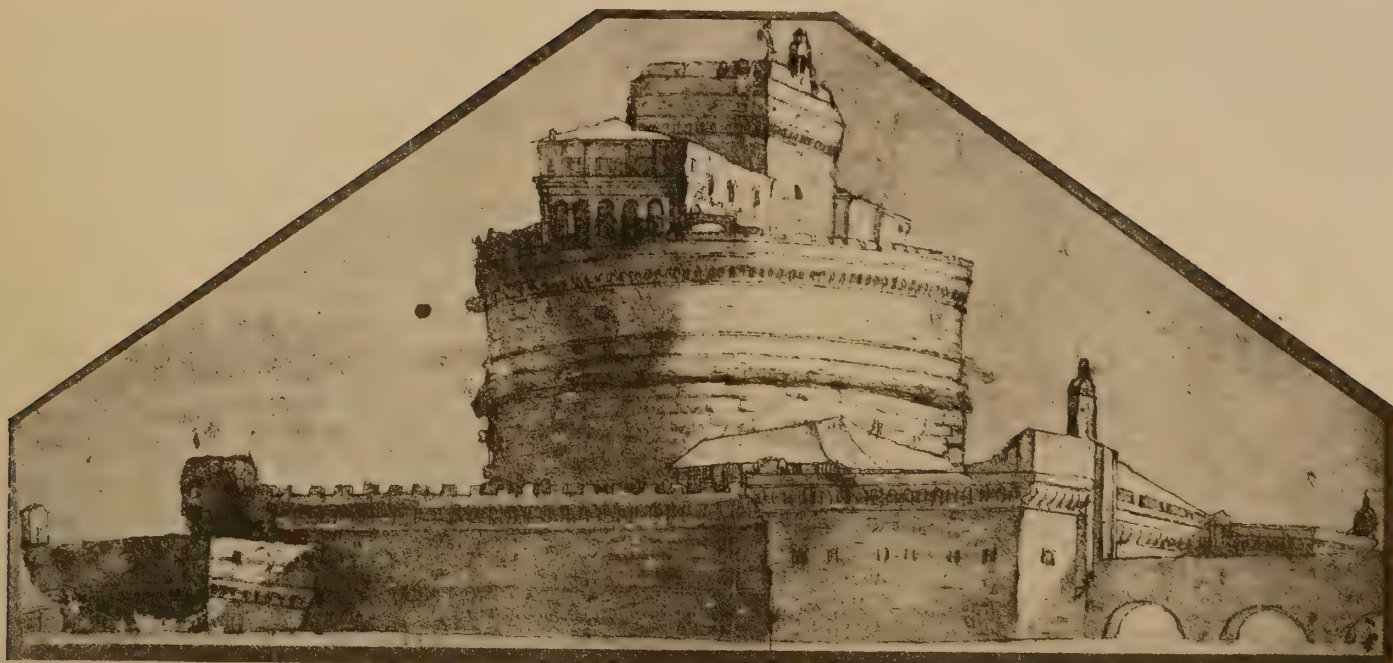


Courtesy of Professor G. Grassi of Rome

A PORTRAIT BY CORREGGIO, POSSIBLY OF THE ARTIST HIMSELF

interpretation into the realm of mythological poetry. The coloring is subdued, mainly composed of white, gray, yellow, yellowish brown and black, yet not without a certain luminosity, due to the silvery light—it is like the glimmering of mother-of-pearl. The young woman becomes like a mussel seen through the hazy morning light, opening herself to the golden rays of the sun.

The same intimate touch and subdued luminosity may be observed in the portrait, though the color is more simplified and the conception is intellectualized.



THE "SANT' ANGELO CASTLE" SHOWS CLAUDE'S SIMPLICITY OF TREATMENT IN SUGGESTING ARCHITECTURAL MASS

MODERNITY AND THE DRAWINGS OF CLAUDE

BY ROBERT ALLERTON PARKER

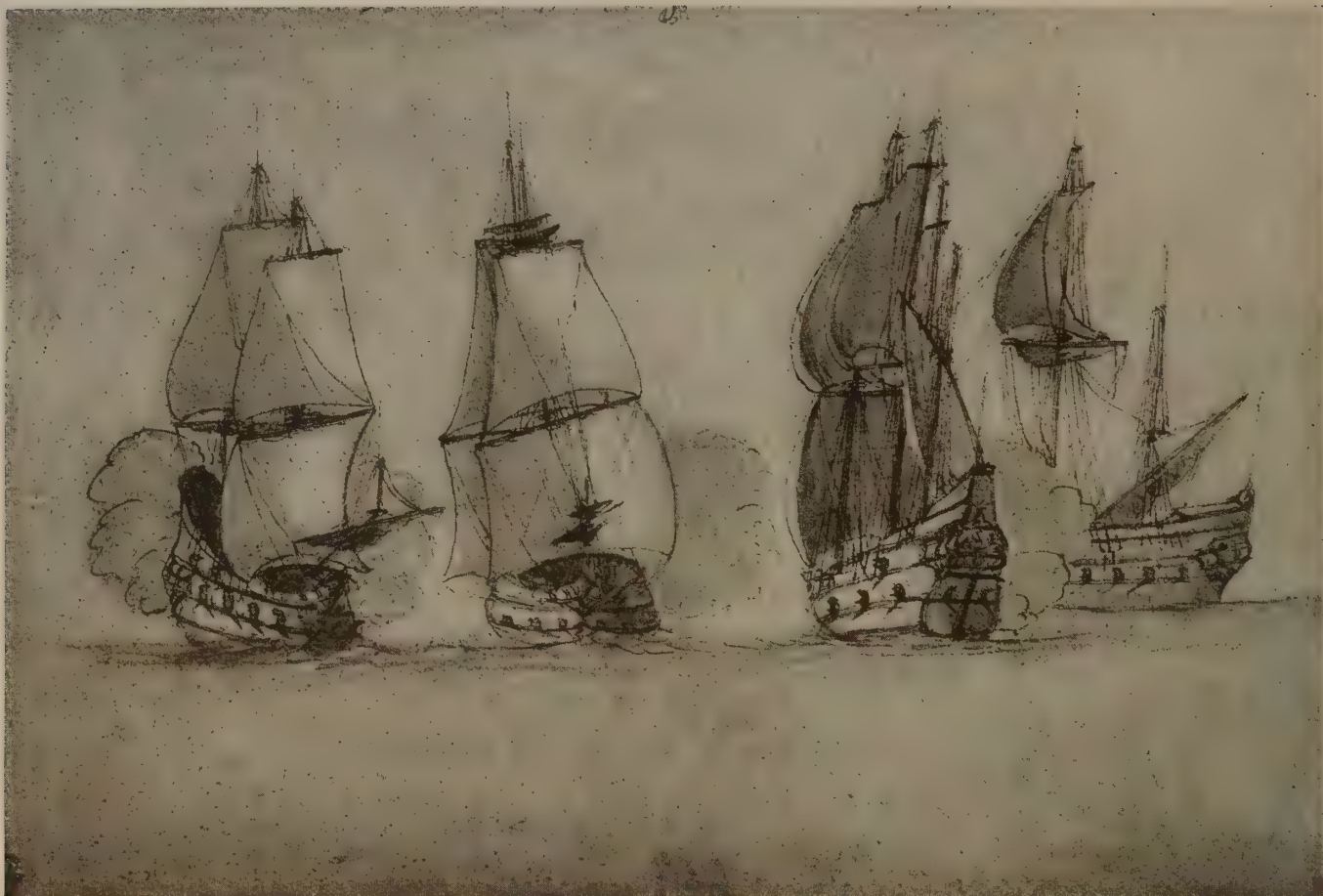
COLLECTORS ARE TURNING AWAY FROM THE SECOND-RATE FINISHED PRODUCTS OF
RECOGNIZED MASTERS TO ACQUIRE THESE HUMBLER, SIMPLER, FRESHER PRODUCTS

"**E**SSENTIALLY modern!" exclaimed an admirer of Claude Lorrain, as he gazed at a set of drawings by the seventeenth century master. Just what he meant by that word modern, which is bandied about so much nowadays, I did not know; and I am not sure that he himself knew. People who think that the highest praise that can be bestowed upon the work of an old master is to characterize it as "modern" might be reminded that perhaps the highest praise we can award to the contemporary artist is to discover not modernity but, on the contrary, qualities that lift him out of the realm of hurried pressing immediacy, qualities that give it a timeless aspect, and thus prevent it from dating. True art possesses that strange power of lifting us out of our own day into "a little railed off piece of Eternity."

Even more than his great canvases, the drawings of Claude Gellée possess this timeless quality. They are more spontaneous, more modest, less mannered with the conventions of an artificial period than those great paintings which are scattered through the great museums of Europe and America. They are more lyrical, more subjective; they imprison the very gesture of the man himself. They seem to transport the spectator across centuries, so that he seems to be standing behind the artist himself as he recaptures with pen and brush each variation of sunlight on the broad flat expanse of the Roman Campagna which stretches before him in the distance.

For at least a century Claude Gellée, the master of landscape—one might say the creator of modern landscape—has been recognized as one of the great lyricists of Nature. He was undoubtedly the great predominant influence in the work of Turner; and unquestionably an ancestor of that later Claude named Monet, like the Lorrain a worshipper of sunlight and a poet of Nature. His influence on Camille Corot, as some of the drawings here reproduced indicate, is equally obvious. Claude Gellée was the creator of the modern, lyrical, harmonic idealized landscape, the landscape that is not so much a faithful photographic representation of actuality, but a transmuted idealization expressive of the painter's adoration of the divine in nature.

As one delves into the collections of the drawings of Claude, whether in the British Museum (in some aspects the most comprehensive), the Louvre, the Musée Condé at Chantilly, or elsewhere, one is constantly confronted with designs that might well be signed by Turner, Corot, or any contemporary master of drawing. There is that view of the Parto Longo in the Condé Museum, in which, by subtle gradations of bistre wash alone, Claude built up the solid slopes of the wooded foreground, and attained the penetrating sweep and depth of distance with three ancient towers in the background silhouetted against remote mountains, and bathing the whole scene in a warm sunlight. He suggests detail, yet



THIS SLIGHT SKETCH OF "FOUR WAR SHIPS" IS NOW AT CHANTILLY. IT ILLUSTRATES BEAUTIFULLY CLAUDE'S FEELING FOR THE BEAUTY OF SHIPS, ALTHOUGH HE WAS PREEMINENTLY A MASTER OF LANDSCAPE



IN "SUNSET IN A SEAPORT" THERE IS A QUALITY ALMOST TURNERESQUE. THIS PRELIMINARY SKETCH COMBINES ARCHITECTURE AND A MARINE VIEW SUGGESTING, PERHAPS, THE ARRIVAL OF CLEOPATRA'S BARGE

this suggestion is never obtrusive; he subordinates every minor note to the sweeping rhythm of the whole. In another study of trees, also at Chantilly, there is a contrast of deep shadow and glittering sunlit sky as daring as anything done by Rembrandt. Again and again in these drawings the lyrical note, the bucolic, the Virgilian, is struck. Strangely enough, the artist seems to have sought refuge in them from the mannered artificialities of his own epoch and his own overwhelming success and in a large measure he has found it.

linked together, perhaps because both artists, though French, spent the greater part of their lives in Rome. Claude Gellée, who was born in 1600 and who was therefore some six years younger than the lonely genius from Les Andelys, nevertheless took "the road to Rome" at a much earlier date than Nicolas Poussin. From the fascinating record of Joachim von Sandrart, the earliest and withal the most authentic source of information concerning Claude, we know that this country boy, born of the humblest parents at Chamagne, a village on the



"VIEW OF THE TIBER" IS IN BISTRE WASH AND PEN. M. CHENNEVIÈRES ACCLAIMS THIS SLIGHT SKETCH AS A MASTERPIECE OF DRAUGHTSMANSHIP AND POINTS OUT ITS SIMILARITY TO EARLY COROT SKETCHES OF LANDSCAPE

It is misleading to judge the drawing of Claude from the engravings made by the Englishman, Richard Earlom from the *Liber Veritatis*, which was a collection of some two hundred sketches in bistre and pen and ink made by Claude to aid in the detection of spurious "Claudes" and in the identification of his authentic paintings. One need only compare the Earlom engravings with the splendid folio of fifty reproductions recently published by Messrs. Helleu and Sergent in Paris to realize that Lady Dilke was justified, in her biography of Claude, in her charge that Earlom failed, consciously or unconsciously, to reproduce, as he set out to do "the manner and taste of the drawings."

The names of Claude and Poussin have often been

Moselle in Lorraine, was no precocious genius whose talent attracted attention at an early age. On the contrary, he was a dull, backward boy.

Filippo Baldinucci tells us that at the age of thirteen Claude came to Rome as an apprentice pastry-cook, leaving that trade shortly afterwards to take service with the Perugian painter Agostino Tassi. He was man-of-all-work in kitchen, stable and studio, studying drawing and painting in off hours. Of indefatigable thoroughness and laboriousness, of invincible perseverance, this raw country lad was possessed of only one type of genius—that for taking pains. Unlike that of Dominique Ingres, his talent was slow to emerge from the fog of his intellect. But by dint of hard effect, of incessant study,



THIS DRAWING OF "GOATS," NOW IN THE GROSJEAN-MAUPIN COLLECTION, IS A HAPPY EXAMPLE OF CLAUDE'S SKETCHES OF ANIMALS. IT WAS AT ONE TIME OWNED BY BENJAMIN WEST WHO SOLD IT IN 1820



A RELIGIOUS CEREMONY IS SEEN HERE BEFORE THE SANTA MARIA MAGGIORE. MARK PATTISON DOUBTS ITS AUTHENTICITY BUT IT IS ATTRIBUTED TO CLAUDE IN THE CONDÉ MUSEUM COLLECTION, CHANTILLY



CLAUDE GELLÉE MIGHT BE CALLED THE CREATOR OF THE MODERN LANDSCAPE AND FOR AT LEAST A CENTURY HE HAS BEEN RECOGNIZED AS ONE OF THE GREAT LYRICISTS OF NATURE. THIS "STUDY OF A TREE" IS ONE OF THE MORE SPONTANEOUS DRAWINGS. IT IS IN BISTRE WASH AND PEN



"A VIEW OF THE PRATO LONGO" HAS BEEN ACCLAIMED A REAL PRODIGY. IT WAS MADE BY CLAUDE LORRAIN IN HIS FORTY-THIRD YEAR AND IS NOW TO BE SEEN IN THE PALAIS DES BEAUX ARTS, PARIS



THE DRAWINGS OF CLAUDE CONSTANTLY REMIND US OF DESIGNS THAT MIGHT WELL BE SIGNED BY TURNER, COROT, OR ANY CONTEMPORARY MASTER OF DRAWING. THIS "TREE STUDY" SUGGESTS COROT



"A VIEW OF A SEAPORT" IS IN THE ÉCOLE DES BEAUX ARTS IN PARIS AND IS TYPICAL OF A NUMBER OF SIMILAR DRAWINGS IN THE BRITISH MUSEUM INDICATIVE OF CLAUDE'S INTEREST IN DEPICTING SHIPS AND THEIR HARBORS

he had made himself well-known before he was thirty years old.

Sandrart, who knew Claude best before the artist attained his thirty-fifth year, speaks of his industry in his study of nature. This early biographer thinks that Claude in his youth was really less gifted in draughtsmanship than the ordinary normal boy of his age. He conquered solely because of his absorbing interest and zeal. "From earliest dawn until nightfall he would stay in the country in order to learn how to reproduce precisely the blazing fires of daybreak and the setting sun and the fall of night. . . . When we had occasion to work together in the open country, at Tivoli, Frascati, at Subiaco, at S. Benedetto, and elsewhere, to draw mountains, caverns, valleys, deserts, and such things as the falls of the Tiber, he would paint straightway from Nature." Claude drew for years from the living models, from animals and statues. He never quite succeeded in mastering the human figure, a weakness of which Claude himself was thoroughly conscious, for it was his habit, in selling a picture, to say to his client: "*I sell* you the landscape—I *give* you the figures."

Although the names of Claude and Poussin are ordinarily linked together, no men could have differed more in temperament than the lonely, tragic Norman and the romantic, poetic Lorrain. They were friends, it is true, both masters of landscape, both foreigners in Rome. But there the comparison must cease. Poussin's spirit was essentially masculine, dramatic and in its least appealing phases oratorical and dogmatic. In his characteristic outlook upon life and nature, Claude was much closer to the normal vision. He is lyrical, subjective, and feminine. As one examines the drawings of Nicolas Poussin, one is brought into immediate contact with a noble, exalted, tragic mind; whereas in Claude one sinks back into a realm of serenity, of tranquillity; one is carried away into a dream world of artificial antiquity.

It takes some time for the eye to become accustomed to this Claudian world with its bewitching sunlight, its atmosphere saturated with the remembrance of things past, its ruined columns, its pseudo-classic palaces, its Theocritan flocks and shepherds, its galleons with flaming sails, its wooded hillsides and meandering streams. As George Graham has written: "We are carried far away from this workaday world of ours into an ethereal domain when all toil, distress and terror have purposely been banished by the artist. The inhabitants of this ideal world are as gods. Its skies are all but cloudless. All the rough places in it are made smooth. . . . When at last you turn from this world of Claude's to nature, you feel for a moment like a man who steps from a concert room, where he has been listening to the music of Beethoven and Mozart, into the din and glare of the street."

His long life—he worked up to his eighty-third year—is an amazing example of singleness and industrious perseverance. If, as Ingres insisted, the life of the artist must be lived as an apostolacy and not merely as a "profession," if the artist must devote himself to his drawing and painting, we have forever to support this truism, the illustrious, triumphant figure of Claude Gellée. This penniless almost illiterate country boy of Lorraine, who took the road to Rome in company with his fellow apprentice cooks, armed only with determination and a plodding power in wearing down his own deficiencies, spent half a century in creating his own type of painting, and incidentally the modern landscape as we understand it to-day—the subjective interpretation of the external world in terms of the painter's mood as opposed to the literal, photographic representation of nature. Heavy with honors and fame, the aged painter was, at his own request, buried in Rome, in the church of the Trinta de' Monti. A century and a half later, the body was transferred to the French church of San Luigi de Francesi, and an all-too-modest monument erected.

A SCOTTISH SCULPTOR AND HIS ART

BY W. G. BLAIKIE MURDOCH

PITTENDRIGH MACGILLIVRAY HAS FASHIONED THE STATUES WHICH ARE UNITED WITH
THE ARCHITECTURE OF THE SCOTTISH NATIONAL PORTRAIT GALLERY IN EDINBURGH

IF sculpture is one of the very finest of art forms, people are in general slower to pay homage to a master in that sphere, than they are to offer oblations to a talented painter. Whereas it has become more and more the vogue, for those who ply the brush, to exhibit their productions widely, this is hardly practicable with sculptures, unless in the case of tiny things, like those of Clodion or Falconnet.

But if that is a reason why Pittendrigh MacGillivray holds as yet comparatively slight repute outside his homeland, doubtless another reason for this lies in his work being wholly without the iconoclastic element.

Mr. MacGillivray was born about the middle of last century at Inverurie, Aberdeenshire, Scotland. Proceeding to Edinburgh, he studied the glyptic art there under William Brodie, a sculptor of considerable though not lofty excellence. Brodie had lived for a while in Rome; he was an enthusiastic admirer of classic statuary, disclosing its influence in his own work; and he had assembled a big collection of casts after the antique. During ten years, Mr. MacGillivray worked as a carver in marble, executing always classic themes. But he longed to devote his life to original creations, and being confronted by the proverbial difficulty of gaining a livelihood by sculptures of that description, he turned his attention to the brush and palette. In numerous places in Europe the exploits of painters in Glasgow were beginning to elicit homage; with her wealth through commerce the city offered a

good market for pictures; and it was in Glasgow that Mr. MacGillivray settled. Working in oils, he yielded landscapes and interiors, also studies of buildings. He proved himself dowered with a beautiful color-sense, that very exceptional faculty. And all or nearly all his oil paintings are wrought in finely straightforward fashion; all or nearly all are marked by a grand decisiveness.

Gradually, however, his original things in sculpture commenced to win note. He went back to Edinburgh, and there he has lived subsequently.

Mr. MacGillivray has fashioned statues which are united with architecture, the façade which they adorn being that of the Scottish National Portrait Gallery, Edinburgh. Besides further statues, and a large number of busts, he has done various groups and a quota of relief medallions. If a few of his sculptures are smaller than life-sized, the majority are of that dimension, while others are bigger still, these being public monuments. Some of his works have not yet been perpetuated in more durable medium than plaster, certain things have been executed in marble, many in bronze, and a few in reddish stone.

The busts are portraits

from life, and they are the more interesting by reason of their subject-matter. For in contrast to the paintings by Sargent, for instance, they do not depict people who belong to what is called society. They are mostly presentiments of men and women who, in Scotland in recent years, have come to renown in fields of intellectual activity, like architecture, painting, or literature. The



MACGILLIVRAY'S BUST OF LADY MARGARET SACKVILLE



THE SCOTTISH SCULPTOR HAS FOUND THE TOPICS FOR HIS GROUPS NOW IN THE LIFE OF THE PASSING HOUR, NOW AGAIN IN MYTHOLOGY, AND SOME OF THE BEST OF HIS LARGE CREATIONS ARE SYMBOLIC. THE "MUSE OF HISTORY," WHICH IS A COLOSSAL FIGURE IN BRONZE, IS A PART OF THE GLADSTONE MEMORIAL AT EDINBURGH. IT IS A LIVELY IMAGINATION WHICH THE SCULPTOR REFLECTS AND, DIVERSE THOUGH HIS GLYPTIC OUTPUT HAS BEEN, THERE IS ALWAYS GRANDLY SALIENT IN IT THE DECISIVENESS WHICH WAS AMONG THE TRAITS OF HIS OIL PAINTINGS IN HIS YOUTH

Scottish sculptor has found the topics for his groups now in the life of the passing hour, now again in mythology. His statues mostly delineate celebrities, either of a little before the artist's own day, or of long ago. There are, for example, figures of John Knox, Robert Burns, and Sir Henry Raeburn. There is a particularly beautiful statue of Byron, which has been erected in Aberdeen, by reason of the poet's mother having been a Scottish lady, a native of the vicinity of that town. Some of the best of Mr. MacGillivray's large creations are symbolic, of such being a seated figure, the *Muse of History*. It is a lively imagination which the sculptor reflects, and, diverse though his glyptic output has been, there is always grandly salient in it the decisiveness which was among the traits of his oil paintings in his youth.

As Théophile Gautier said, sculpture is an art which evolves but little, as compared with painting. And thus it comes about that, broadly speaking, sculpture since the Greek masters is divisible under two categories, Classic and Gothic. The French artists, who associated their names with the date 1830 and who were known as the *École Romantique*, prided themselves on being a novelty. But as was shown by Gautier, to cite him again, if these men stood resolutely against the Classic tradition, a fondness for the Gothic work of the Middle

Ages was strong among them. The architects of the group revived the pointed style, and their fellows in sculpture executed things which had kinship with the vivacious statuary decorating mediæval buildings. It was essentially from these Gothic sculptors of about 1830, men like Rude and Jehan du Seigneur, that Rodin and his followers were descended. In consonance with their worship of forcible technique, they adored the dramatic,

and loved the tense illusion of action. How different were these tastes from the characteristic predilections of ancient Greece, or of her child in the spiritual sense, Italy of the Renaissance! With their mutual devotion to stateliness and repose, grace and refinement, the two countries rendered these words almost a synonym for the classic in art. Under which category should Mr. MacGillivray be classed?

The building which has been mentioned as having been embellished outside by the Scottish sculptor, the

Portrait Gallery, is in the Gothic mode. So also is St. Giles' Cathedral, Edinburgh, which conserves inside a life-sized figure by the artist. The statues on the façade of the Gallery harmonize well with their setting, and similarly the work in the Cathedral is thoroughly in keeping with the edifice itself. This is tantamount to saying that, alike in former and in latter, the sculptor shows something of affinity with the glyptic art of the Middle Ages. And, in some of his portrait-busts, the subject is so wonderfully vitalized that there is felt the temptation to hail Mr. MacGillivray as among the modern experts in Gothic. Nevertheless, this temptation does not endure more than a moment. The artist's early practice as a carver of classic themes could scarcely fail to leave a spell with him, even though he person-

ally might be unconscious of it. And, pondering on his output as a whole, it is soon perceived that he is principally a classicist.

Time and again Mr. MacGillivray has attained stateliness and repose, grace and refinement—those qualities typical of the Greeks or of the Italians of the Renaissance. Confidence is felt in saying that the achievement of this Scottish sculptor will live.



THE BYRON STATUE IN BRONZE BY MR. MACGILLIVRAY IS IN ABERDEEN

MEDIAEVAL WINDOWS OF STAINED GLASS

BY HELEN COMSTOCK

THE GLAZIER AND NOT THE PAINTER DOMINATED THE ART OF GLASS STAINING IN ITS GREATEST PERIOD, FROM THE TWELFTH THROUGH THE FIFTEENTH CENTURY

THE stained glass of the mediæval church was its jewel and adorned it with splendor. The long narrow lancets that drop like pendants beneath the central cluster of some resplendent rose window are conceived in that spirit by which ornament becomes an expression of graciousness. Interiors that would seem forbidding in spite of their beauty acquire tenderness, and their color uplifts the heart as their form inspires the mind. The refulgence of glass, which is unsurpassed in art, is not its own, since it depends on light; but in return for the life so given, light is clothed with the radiance of sapphires and rubies, and of the amethyst and emerald. The preciousness of the glass of the Gothic church does not entirely lie in the quality and hue of its color, but derives also from the spirit of its treatment by the early glazier who has framed and combined his bits of glass in the manner of a goldsmith setting precious stones.

The origin of the window of colored glass is obscure; its later history, until the recent sporadic revival of mediæval methods, terminated in a distressing decadence; but toward its middle period there were a little more than four centuries of superlative beauty, from the time Suger began the rebuilding of St. Denis in 1140 to the end of the fifteenth century. So long as the art remained in the hands of the glazier stained glass held a position of powerful independence, but as the painter usurped authority the medium was gradually placed under the domination of pictorial art; a concern for draughtsmanship, modeling of contours and perspective tended to destroy the inherent possibilities of glass.

The earliest windows of colored glass, which go back to the fourth century, were not pictorial, but were simply mosaics of glass set in



Courtesy of the Metropolitan Museum

GLASS FROM LE MANS, ABOUT 1200

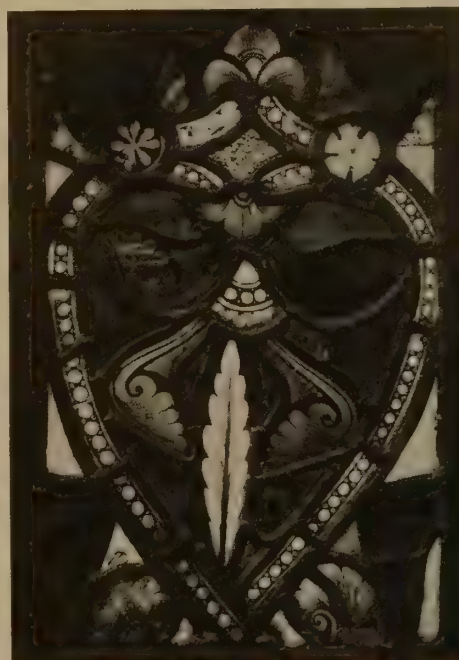
wood or plaster. They were true stained glass, since they were entirely of glass colored in the melting pot and therefore called "pot metal." When a pictorial design was carried out in glass it became necessary to portray details, like faces and draperies, with the aid of a paint brush and brown enamel, and consequently the so-called stained glass window is made of both stained and painted glass. When pictorial windows were first made is not known but there are such windows from the ninth century which survive. The most famous of all old windows are four which remain of those that Suger placed in the abbey church of St. Denis about 1140. For the making of these, which were exceedingly

costly even by modern standards, he called together the artists "of many nations," according to his own account, so that the school of the Ile de France which had its origin at this time can hardly be considered of purely French derivation. There were no doubt artisans from the Rhine and from Greece among the number.

The chief pictorial art which at this time had a long tradition behind it and served as a guide for the glaziers

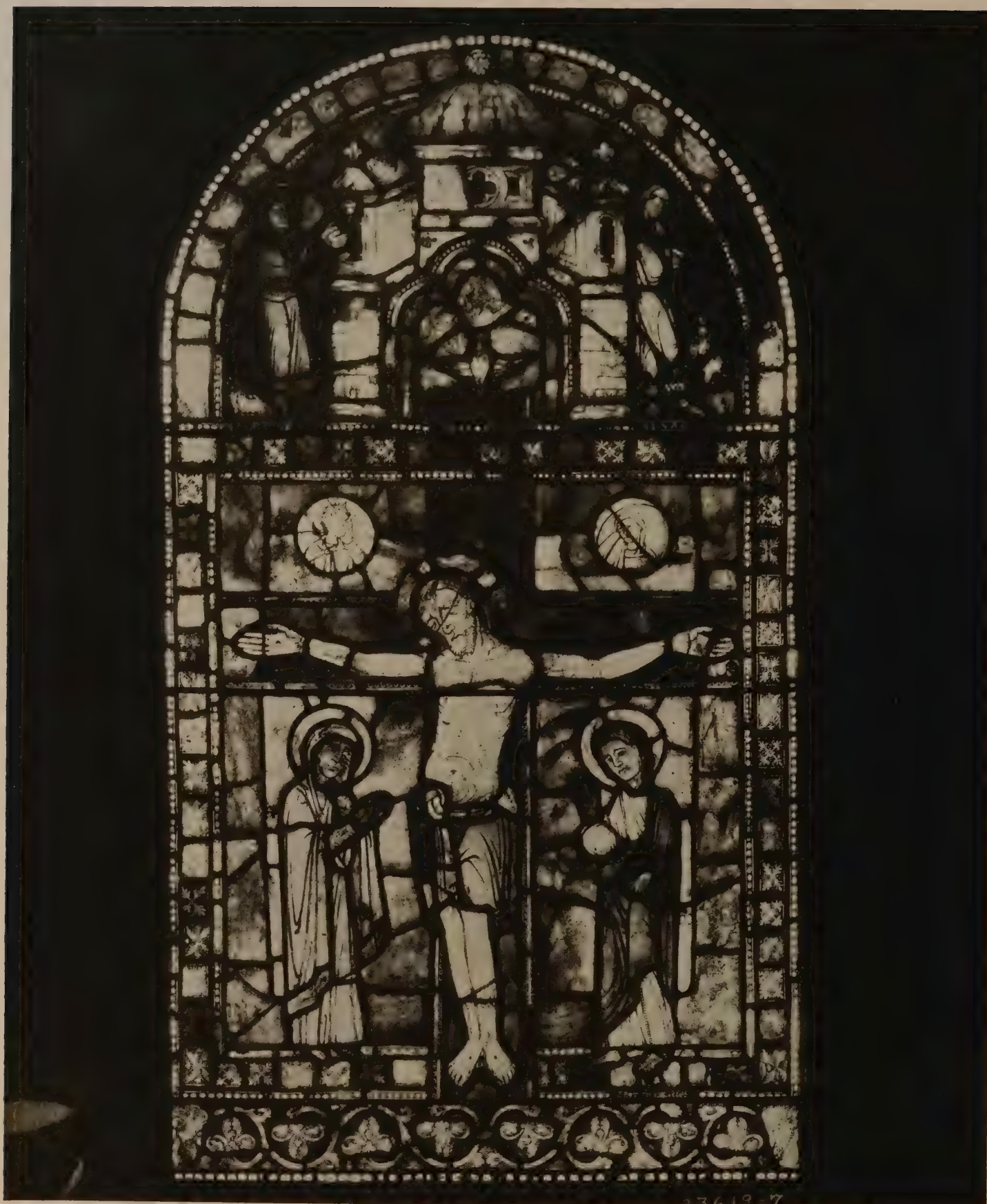
was that of the painter of the miniatures in the illuminated manuscripts and since the two arts shared a similar purpose in presenting the teachings of the church it is not strange that the glass often suggests the miniatures of the missals or Gospels. It may have been because the glazier was thinking of the manuscripts that he frequently kept the elements of his design so small, often arranging them in a series of medallions that suggest so many miniatures; it was a long time before he thought of the several lights of the window as a possible ground for some great composition which could be continued across the intervening stone work.

Of the glass which is presented



Courtesy of the Metropolitan Museum

FRAGMENT OF TWELFTH CENTURY GLASS



Courtesy of Arnold Seligmann, Rey & Co.

THE LATE TWELFTH CENTURY IS REPRESENTED IN THIS WINDOW SHOWING THE CRUCIFIXION. IT WAS MADE IN BOURGES WHICH, WITH ST. DENIS, LE MANS, ANGERS AND CHARTRES, WAS AN EARLY CENTER OF GLASS MAKING

here the oldest is the small panel, thought to be from St. Denis, which Mr. George D. Pratt has recently given to the Metropolitan Museum. It is a small piece of ornament whose blue has that cobalt purity which is especially to be desired in glass. Deep green and red are com-

bined with the pale yellowish tint of the flower motif in the border. Twelfth century glass is worth a pilgrimage wherever it may be. It is rare even in France. Besides the four windows at St. Denis there are the famous transept windows at Chartres and also the glass in the cathedrals

of Le Mans and Angers. Poitiers, Chalons-sur-Marne and St. Remi at Rheims have a small amount of it. There are two panels from Le Mans among the gifts of Mr. Pratt. One of them is reproduced, a figure of a saint, which was made about the year 1200. The color is somberly rich, combining in the garments of the figure an embrowned green with a very deep red. The early red was often so deep as not to let the light through sufficiently, and later glaziers adopted a clear glass flashed on one side with red. This was more transparent and offered further decorative treatment by scratching some of the red away and producing a pattern of red and white. These developments however have no deep bearing on the progress of the art.

In the late twelfth century the figures of the windows still had a distinctly Byzantine appearance and are

seemingly derived from the miniatures. The *Crucifixion* from Bourges which is reproduced represents this although in the treatment of the draperies the painter's brush has introduced an amount of detail which shows a progressing naturalism. The period of the glass is reflected in the architecture of the façade which is shown at the top of the window; this is Romanesque basically but the central window and the trefoil are evidences of the growing Gothic style. The region in which this particular glass was made, Bourges, was a little to the south but not beyond the influence of that Ile de France which was the home of Suger's school. The region where the finest glass was made extended across the northern countries like a finger pointing southwestward from the Rhine at whose western tip was Angers; Le Mans, Chartres, Paris, and Rheims carry the line across to the



Courtesy of Arnold Seligmann, Rey & Co.

THE "CORONATION OF THE VIRGIN" IS THE SUBJECT OF THIS FOURTEENTH CENTURY ROUNDEL FROM RHEIMS. A RED BACKGROUND COMBINED WITH CONSIDERABLE CLEAR GLASS IN THE BORDER MAKES IT UNUSUALLY BRILLIANT



Courtesy of Arnold Seligmann, Rey & Co.

THE INFLUENCE OF ADRIAEN ISENBRANDT IS STRONGLY EVIDENT IN THE FIGURES OF THESE TWO ANGELS WHO SUPPORT A COAT-OF-ARMS ON THIS ARMORIAL WINDOW; THIS IS FLEMISH GLASS OF THE FIFTEENTH CENTURY

Rhineland and the cities of Cologne, Strassburg, Mayence and Basel. Bourges lies toward the center of France on the southern border of this general region.

The *Crucifixion* from Bourges is an excellent example of twelfth century methods. The leads defined as much of the design as possible and the worker was evidently thinking of the possibilities of light and color rather than

realism; for example, the little beading that surrounds the Cross is the invention of one who was thinking in terms of glass and no other medium. The window is a succession of borders around a few central figures, which keeps the plane as a whole a flat one. The central figures are surrounded first with blue, then with a border of red which follows a broken course around the entire window,



Courtesy of Arnold Seligmann, Rey & Co.

A PORTION OF A FIFTEENTH CENTURY WINDOW FROM THE CATHEDRAL OF TOURNAI REPRESENTS THE "BATH OF SAINT ELEUTHERIUS" AND SHOWS THE SAINT BAPTIZING CONVERTS; THIS WINDOW COMBINES COLOR WITH GRISAILLE

and finally with the outer border of ornament, in which all the colors of the design are repeated as a background to those fine conventionalized floral motifs that help to create an enchanting frame of light. The simple expedient of outlining the whole window in a final series of dots is done for the admission of light which, entering by these tiny apertures, produced a brilliant faceting.

In comparison with such fundamental organization of the design the painter's brush is seen to be of incidental importance. As long as it was held in this subjection the result was admirable, but when the draughtsman began to rebel against the leads because they destroyed the quality and balance of the lines of his own making, when he began to long for tones unobtainable in "pot metal" and therefore used enamel colors, when he began to introduce landscapes as backgrounds for his figures, and when the figures themselves were presented after the manner of Da Vinci and Raphael, the stained glass window became another thing entirely, not nearly so close in feeling to the old window as a miniature or a piece of *champlevé* enamel.

In looking at this window one is reminded of the suggestion of Viollet-le-Duc in his *Vitrail* that the old glazier realized that blue was his most important color, that it was, in fact, his light. Colorless glass, or even the early approximations of it in tints of green or gray, had a positive value when light touched it; it had no unifying

effect. But blue, of which it is noticeable that there are more varieties in glass than of any other color, has just such a unifying effect. Blue is not to be thought of as a background, for, properly speaking, there is no background where the design is thought of as flat; it does not throw other colors into relief but its service is to add richness and meaning to all other colors, for without blue a design seems strangely unsatisfying. It may have been that the glazier was unconsciously taking his lesson from nature for blue is the color that distance gives to all things and our eyes are accustomed to have all colors tend toward blue. Blue is the color of the sky, and so is part of that boundary which nature sets around all that we see. Blue as the keynote of a translucent color pattern is an affirmation of a natural law and is therefore satisfying.

The fourteenth century and Rheims are represented here in the roundel showing the Coronation of the Virgin. During the previous century Bourges and Chartres had been the great centers of glass making but in the fourteenth Rheims asserted herself and so carried the progress of the art eastward, it is only logical to find a continuation of this movement producing fine glass in the fifteenth century in Flanders and the Rhine valley. The glass which here represents Rheims, the *Coronation of the Virgin*, discloses the growing tendency toward the use of a greater amount of light and there is also some

evidence of the increasing emphasis on the draughtsman's art, although this is by no means over-prominent. The draperies are not only defined by lines but the shadows of the folds are indicated. The method of applying the brown enamel which performed this function was to spread it thickly over a certain area and then with the handle of the brush to remove that part of it where it was desired that light should come through. The cross hatching on the balustrade where the two figures are seated is typical of the method of shading employed. The general effect of this window is of brilliant red and white. Red surrounds the figures and in the center between the two yellow haloes is a medallion of pure yellow glass. The robes of both are of pale blue and yellow.

Windows of grisaille, either entirely without color or with only slight additions of it, were first used in the thirteenth century. Several reasons for their adoption are to be discovered. When windows were small more light was desired and consequently less color; also, a truly colorless glass, which was perfected about that time, had novelty to commend it. Then there was the general protest against the display of wealth of which the window of stained glass was an evidence. The use of grisaille windows by the Cistercians was in the nature of a protest against extravagance. Grisaille, used with color, gave to the whole that silvery effect which is characteristic of fifteenth century glass. Sometimes the figures were in grisaille and the rest in color, or the opposite arrangement would be chosen. Flemish glass was frequently of grisaille. In the Low Countries the making of designs for glass was generally in the hands of painters, who approached their work from an entirely different point of view from the glazier. Where the window is all or partly in grisaille, the contribution of the draughtsman is necessarily more important than in the window formed of "pot metal," and there is not only an excuse but a necessity that the drawing of the design be in accordance with the standards of the painter's art.

There are two examples of Flemish glass reproduced in which grisaille is combined with color. These are the two angels after the manner of Isenbrandt and the *Bath of Saint Eleutherius*. In the former there is a preponderance of color but the long and beautifully painted robes of the angels are in colorless glass and consequently introduce the silver quality of grisaille. While the two figures are most exquisitely drawn and the detail of the faces and curling hair as well as the folds of the draperies are done according to the highest standards of the draughtsman's art the design as a whole is obviously conceived as a design for glass and is not a drawing translated to another field. There is the old acquiescence to the iron bars, that are part of the structure of the window, as a basis for laying out the design; the angels' wings of brilliant red for the figure on the left and of

yellow at the right have obviously been chosen to utilize the possibilities of glass, and the broad band of brownish-auergine which is back of them is a piece of obvious decoration for the sake of contrast that would have never been tolerated in a painting which was otherwise so realistic.

The *Bath of Saint Eleutherius*, which comes from the cathedral at Tournai, is chiefly in grisaille, but the bishop's cope is of blue, the nude figures are of that brownish pink which was the best substitute for a flesh tint which could be found; the man who stands back of this baptismal group has a stole of auergine and the man at the extreme right wears brown. With the exception of the brown, which is deep, the other colors partake of the nature of celadon monochromes and shine with a soft silvery grayness which is accentuated by the pure yellow of the architectural details on either side. This yellow, which was a discovery of the fourteenth century, was produced by a solution of silver; when the glass was fired a clear yellow was the result which varied in intensity and depth according to the amount of the solution and the length of firing. The very fine draughtsmanship of the figures on this glass has made it interesting for its detail, particularly of costume. The woman in the background wears the hennin, a tall conical cap which was the favored head dress of the first half of the fifteenth century and is familiar in the paintings of the period, such as those of Robert Campin and Hugo van der Goes.

An example of fifteenth century glass from the Rhine is reproduced in color at the beginning of this article. This roundel, showing *God the Father*, comes from Strassburg. The lead that cuts directly across the face so that colorless glass might be used for the beard in contrast to the pinkish flesh tint was not disconcerting to mediæval taste for it was convention to treat bearded faces so, as long as the flesh tint was also used. When clear glass was later employed for the whole head it was not necessary to make this somewhat awkward demarcation. This roundel shows a great deal of detail in the painting of the head but the broad treatment of the draperies and the rest of the design is in the old spirit of the art; it is still a design made primarily for glass. The Rhine valley was not the only center of glass making in the Germanic countries. There was also a region in lower Austria which is deservedly famous for its glass and in the sixteenth century Nuremberg, which was already associated with other aspects of glass making, supported a group of glaziers who were deeply influenced by the art of Dürer.

In England glass developed more slowly than in France although there is glass at York that was made in the year 1200 and Lincoln has beautiful glass that goes back to 1220. However, there was not the patronage in England in the twelfth century that was bestowed upon



Courtesy of Arnold Seligmann, Rey & Co.

A FIFTEENTH CENTURY WINDOW FROM STRASSBURG

This roundel showing God the Father attended by three angels is an example of the glazier's art in the fifteenth century in the Rhine valley which was very close in importance to northern France where glass making was concerned. Besides Strassburg, Cologne, Mayence and Basel were famous for their glass. The present example represents the transition between the earlier period, dominated by the glazier, and the later, which was controlled by the painter. While this shows the painter's growing influence in the matter of detail, it is more closely related to the earlier glass in the construction of its design, which is composed of glass stained in the melting pot and not painted in enamel colors after the manner of some of the later glass

the artists of the Ile de France. The famous east window at Gloucester is of the fifteenth century. There is a fifteenth century panel from York, reproduced here, showing the martyrdom of St. Lawrence. By this time the use of colorless glass had increased to such an extent that entire figures were made of it, as in the case here, where color is confined to the background. The alternative was that the figure might be in color and the canopy above it, which grew at times to overwhelming proportions, would be in grisaille. In the St. Lawrence window the background is blue, except for the red flame beneath the gridiron to which the martyr is bound. The border is built of blocks of red and in the canopy are two bits of emerald green placed with the care and distinction of a goldsmith setting an emerald.

With the close of the fifteenth century glass becomes something different, an adjunct to the painter's art. Against the influence of Da Vinci and Raphael this art, as a separate and distinct medium, could not stand. The designs of these and other masters, not originally intended for windows, were reproduced in glass. The perfection with which painting had clothed itself made the glaziers feel that their earlier work was crude. They did not see, and their successors for three centuries did not see, that they were destroying their art by aping another. The later glass is an example of that development which carries the possibilities of a

medium beyond its significance and is a proof that the greatest art is often produced under the severest limitations. The older designers were concerned solely with

patterns of color; they did not hesitate to set the laws of realism aside and make pink camels and green horses with all seriousness, with so single a heart did they build their murals of color. They seemed to have considered the emotional and visual effect of color rather than the legibility of their picture, in spite of their intention to illustrate the teachings of the church.

The intricacy of the stories the old windows had to tell must have been something of a problem even to the people of an age made familiar with their subjects by a constant repetition of them. The glazier seems to have cared very little that the distance between his window and the spectator was frequently so great as to nullify its narrative powers. His confidence lay in another direction than practical matters of distance and clarity. There never was a time when the service of religion was so joined to a passion for decoration and the result was mural ornament, realizing fully all the possibilities within its own sphere, and also an outpouring of the belief of the age. Whether the windows



Courtesy of Arnold Seligmann, Rey & Co.

MARTYRDOM OF SAINT LAWRENCE; YORK, FIFTEENTH CENTURY.

could be read at a glance so far as their historical and symbolical element was concerned was not so important as the fact that they unfailingly convey, to the heart as quickly as to the mind, the spirit of their meaning.

ENGLISH EIGHTEENTH CENTURY CANDLESTICKS

BY MR. AND MRS. G. GLEN GOULD

VARIOUS PHASES IN ITS EVOLUTION OF FORM BROUGHT THE CANDLESTICK IN ENGLAND TO ITS EIGHTEENTH CENTURY PERFECTION IN SILVER

THE persistence of the candlestick and the tiny candle flame into this twentieth century ablaze with electricity and indirect lighting, is an anomaly that must have a good excuse for being. It is akin to the blazing logs that often form the most decorative feature in a sumptuous modern room; their heating value as negligible as fireflies at noonday. But candle-light and firelight have an inimitable art value that nothing else approaches. Their devotees increase daily in the very face of the most scientific modern accomplishments in heating and lighting. The soft glow of candle-light is its charm. At table especially, it enhances the beauty of women and their jewels. It softens the expression and illumines the face with a radiance no other light can give, a light particularly suitable to the human countenance. A woman's neck and arms never appear so lovely as in candle-light at table. And never does old silver, worn to that indescribably lovable texture by a hundred or two years of hand polishing, never does its blue-white luster make such an irresistible appeal as when newly polished its beauty glows resplendent in the candle-light.

A successful hostess does not detract from her own commanding position at table by permitting her face to be thrown into shadow from wall-lights at her back; and a generous hostess does no less for her guests, in lighting her table with candles. The art of candle lighting has descended from generation to generation in our old American families, although our silver candlesticks often bear an English hallmark. Just here we bravely resist a great temptation luring us into the byways of how and with what to light a dinner table, only because the candlesticks themselves are even more tempting.

It took many hundred years to bring into being the beauty of the baluster candlestick, with its stem more varied than any stair baluster; its base and candle socket accommodated to it with such graciousness that their designs seem a unit. Of course the artist's eye quickly singles out the separate units in the design, and may detect the perfect outline of a Grecian urn or vase skillfully incorporated midway in the composition. To the silver expert certain items of workmanship make as strong appeal as elements of design. But silver experts are rare, and after



All photographs courtesy of Crichton & Co., Ltd.

CANDLESTICK BY MONTFORT



A GROUP OF BALUSTER CANDLESTICKS WITH ELABORATE ROCOCO OR SIMPLER ORNAMENT IS ILLUSTRATED HERE. BEGINNING WITH THE ONE AT THE LEFT THEIR DATES ARE THE FOLLOWING: 1742-43, 1748, 1821, 1769, 1748



THESE BALUSTER CANDLESTICKS OF ROCOCO AND CLASSIC TYPES HAVE CANDLE SOCKETS BEAUTIFULLY SHAPED AS CLASSIC URNS. THE DATES OF THEIR MAKING ARE GIVEN AS THE FOLLOWING YEARS: 1787, 1747, 1788, 1783, 1798

all the beauty of the thing itself is the aim sought, however many scraps of interest can be picked up by the way, as to hall-marks and hammer marks.

As in Italy and France, the English candlestick went through various phases in its evolution before reaching its eighteenth century perfection in silver. From the vicious looking pricket with the simple base, or one with strutting legs of *dinanderie* type; to such intricately conceived masterpieces as the twelfth century Gloucester candlestick, where squirming men, animals, and scrolling stem work seem to have come suddenly to a magic standstill; through the lobed stem or pillar type—suggesting the Gothic church pillar, exquisitely made of enamel in France at Limoges and not unknown to Charles II in precious metal; the type inspired by the Orient and beloved of Venice, that looks like a broad low bowl with a shaped base turned upside down to support a tubular candle holder. All of these and other vagrant efforts of the craftsman to fit the thing to its use, finally developed into the baluster candlestick of silver, prolific in France where Versailles boasted them by hundreds in its inventory of 1662. Alas for France's melting-pot of war! Louis Quatorze himself set the example by casting in first his own palace treasures. But war cost France even more than her silverware, for she lost many a silversmith whom England gained. The very name of Lamerie proclaims his French heritage, though he shaped his work to English taste as he would never have done had he been on French soil.

The swing of fashion is quite as clear in the decades of eighteenth century candlesticks as in women's skirts and the chairs they sat on. There is a certain fine consistency in placing the right type of candlestick on a certain table or mantel-shelf, for it bespeaks a keen

appreciation of the decorative styles of eighteenth century England or of Colonial America, where we were no farther behind London fashions than it took the sails of a good ship to carry them to Boston or New York, to Charleston or Savannah.

The outpouring of silver from Spain's American possessions in the sixteenth century reached England but less abundantly than Spain, Italy, and France, though enough came in to inspire a growing demand for silver plate which increased enormously in Stuart days, especially under Charles II. But candlesticks were generally made for necessity rather than for display. The designs of their stems incorporated somewhat modestly various vase and urn shapes more or less reminiscent of the knop and vase outlines of Italian and French Renaissance types. In some we see the complete form of a Grecian urn, almost a goblet shape; in others the form is lengthened into a vase. With these decorative motifs at hand, the eighteenth century silversmiths began to work out their beautiful conceptions of the baluster stem.

The century started with the many sided polygonal candlesticks of the William-and-Mary period (1689-1702). We are not surprised that this form appeared in silver considering the vogue for many sided table and chair legs at that time. But the smoothly turned stems were not abandoned, though Queen Anne (1702-1714) types with simple baluster stems set on a square base with corners cut off or set back and rounded, gradually took on greater elaboration in fluting and other ornament. Here too the fitness with the period furnishings is no accident. The smooth surfaced, full rounding of chair back, seat, and leg, as well as table leg, is so integral a part of those early eighteenth century walnut pieces, with their wonderful patina, that no accessory



THREE INTERESTING EXAMPLES OF COLUMN CANDLESTICKS, SOMEWHAT DIVERGENT FROM CLASSIC TYPES, AND A BALUSTER CANDLESTICK WITH OBLIQUE GADROONING. THE DATES ARE AS FOLLOWS: 1755, 1779, 1757, 1762

is so suited to them as the Queen Anne candlestick with its simple plain baluster form. So rare are they, however, that collectors to-day strive for these trophies like knights of old in a tournament, albeit the contest is less spectacular.

Laws sometimes influence fashions in unexpected ways, and the law enforcing a standard of greater purity in silver than a silversmith could work into an ornate design without fear of its being obliterated by wear and cleaning, enforced not only the Britannia standard in ounces but influenced silver design, so that from 1697 to 1720 English silverware was less ornamented than for any considerable time since Puritan days. This was a factor in the late William-and-Mary, Queen Anne, and George I periods, when in place of delicate engraved ornament, deeply sunk fluting and gadrooning were characteristic. When Parliament restored the old silver standard regulating the alloy, candlesticks were made heavier and more massive. These types and the newer rococo forms were not hammered out of the metal but were cast in a mold, as is shown by the rough unfinished surface underneath. Plain forms persisted with square base and rounded corners. Simple shell ornament was used on those with a round base, while others of this type were highly ornate with flower and animal motifs and elaborate scroll work.

The French silversmiths then in England won fashion's approval for their irregularly shaped forms and the riot of rococo ornament which was never worked more successfully than in the medium of silver. By 1725,

during the reign of George I (1714-1727) this style was quite generally accepted. The natural rock and shell—*rocaille* motifs, upon which the rococo style of ornament is based, is peculiarly fitted to metal-work and never more successfully elaborated than in silver. But the extent of exaggeration to which it was carried in the meaningless contortions and fantastic swirls of inorganic forms in the middle of the eighteenth century was appalling. In the hands of a master like Paul Lamerie it is superb; and nothing is more suitable with the rococo type of Chippendale's furniture than silver candlesticks in the same style. An old mahogany dining table set with a similar service is delectable. The Irish pieces which reveled daringly in the fantasia of the rococo are superb with Irish Chippendale furniture.

It is pleasant to be able to classify readily the design of an old candlestick, in order to place it in its proper decade or decades in this eighteenth century, although nothing but the silversmith's marks, when genuine, give absolute certainty. These hall-marks are usually found underneath on early candlesticks and candelabra, but makers from the time of George III put their marks on the outside edge of the base, except when a piece was cast, when the mark was placed inside. The upright stem of a candelabra might be made so that the group of candle branches was removable, and without them the support formed a perfect candlestick. So important was the making of candlesticks in England that many silversmiths specialized in them and seem to have made little of any other kind of household silver in this period.

The vogue for rococo design spread over the forty years from 1725 to 1765, starting late in the reign of George I (1714-1727), embracing George II's (1727-1760), and lasting about five years during George III's (1760-1820). Rococo outlines, however, were practically abandoned in 1857, while rococo ornament appeared as engraving on occasional pieces. The diagonal gadrooning—that sort of elongated beadwork that shapes itself over any surface—was popular in England as it was in France in the reign of Louis Quinze, and was much used on baluster candlesticks. To the typical rococo ornament of shell and scrollwork with naturalistic flowers, might be added the figure of a Chinese, perhaps seated and forming part of the supporting stem, as in John Cafe's beautiful candlestick made in 1761-2. This suggests the *chinoiserie* so popular in both England and France and of which Chippendale made use in many a table, chair, and cabinet.

On this subject of the rococo, of French origin, opinions differ widely. When a master works in this style, its qualities are as individual as a person's handwriting. Its freedom is both its strength and its weakness. French art under the royal patronage of Louis XIV really meant art under the dominance of his minister Colbert. While France's organized art activities gave her the commanding position as dictator of art and fashion for the Western world, a position she has never completely lost, the artists themselves began to fret at the restraint of the formal and the grandiose, and the pendulum swung far from the stereotyped to unrestrained individual expression which produced that astonishing style, the French rococo. Appearing during the reign of Louis XIV, it came to its florescence in the succeeding reign and so is generally known as *le style Louis Quinze*.

England, taking her styles from across the channel, greatly appreciated the gaiety, *élan*, even the caprice and bravura of the style. In fact the rococo quite charmed England. But as in Spain, the English were prone to exaggerate its whims a little clumsily. Failures appear much more culpable, the more precious the medium. We have a right to expect more perfect designing for silver than for bronze or iron, consequently when we find one of these high-shouldered rococo candlesticks in which the designer's fancy, though as whimsical as nature, is also perfectly delightful, it is like a breath of fresh air in a closed room. Lamerie, whose admirers sometimes rank him as the greatest silversmith since Benvenuto Cellini, distinguished himself in this style, although his appreciation of the beauty of form unadorned has left us some virile and splendid pieces especially from his earlier period. We showed one of his plain little cream-pitchers with a virile span of bottom, very like a bullfrog, in our article on cream-pitchers in the October issue of *International Studio* which illustrated this mastery of form. His later work excels in beautiful chased rococo ornament that is unrivaled and compelled admiration even in that obedient right-about-face following the authoritative style command of the Brothers Adam which turned all England toward Rome, Herculaneum, and Pompeii.

In 1755 the excavation of the long buried Roman city of Pompeii was begun. The excited expectancy which these excavations provoked, as art treasures and household articles were recovered in a perfect state of preservation from their beds of ashes and mud, can well be estimated by the furor for things in classical form which pervaded Europe and in England displaced all other ornament and established the neo-classic or pseudo-



A GEORGE II AND FOUR GEORGE III CANDLESTICKS MOUNTED ON ROUND, SQUARE, AND OVAL SHAPED BASES ARE HERE SHOWN. THE DATES ON THIS GROUP OF CANDLESTICKS ARE INDICATED AS 1742, 1789, 1774, 1790, 1790



IN THIS GROUP ARE TYPICAL LATE GEORGIAN CANDLESTICKS OF CLASSIC INSPIRATION. THE CANDLE SOCKETS ARE AGAIN SHAPED AS CLASSIC URNS. THE DATES WHICH ARE MARKED ON THEM ARE 1787, 1782, 1786, 1781-82, 1748

classic period in architecture, furnishing, and ornament. The architects Robert Adam and his brothers sponsored this classic style so successfully that it is generally known as the Adam style. After it was well established, about 1765, it was rare that a piece of silverware was made entirely in any of the earlier styles without some evidence of classic ornament. But it was the classical column that enamored the silversmiths for a while and decorated stately rooms in both England and America. Column candlesticks were not peculiar to the last half of the eighteenth century. In the late seventeenth century the columnar shafts, some of Doric type, had given way to baluster forms only to reappear as early as 1733 in designs suggesting Corinthian columns. But the later examples were perfected architecturally in the Adam style about 1762. In the last decade of the century, even Egyptian motifs appeared, 1791-2, on a columnar candlestick decorated with lotus and antedating the Napoleonic period in France when designers did much to commemorate his Egyptian campaign.

The late Georgian period extended well into the nineteenth century, and critics often carp at the poor character of the designs then current unless they were reproductions of earlier models. But collectors still seek earnestly for any piece of Georgian silver, as each forms a link in the story of the evolution of form and ornament. Neither are old or modern reproductions to be scorned. For while no modern piece boasts the beauty of old silver, purity of outline and ornament often add just the needed accessory to a room furnished in period style; and there are both amateurs and experts so adventurous as to mix styles, to their own or their client's satisfaction, even on a dinner table. In any stately

dining-room, though furnished with Italian, Spanish, French, or English things, it is often permissible to use silver candlesticks of varying heights in Corinthian column forms. As many as twelve or sixteen grouped in threes or fours from the table corners in lines converging toward a superb centerpiece of almost anything, from a low bowl of flowers to a priceless Georgian silver loving-cup, give a stateliness as acceptable to-day as on our great-grandparents' mahogany boards where the hand of Sheraton, Hepplewhite, or Adam waved with complete authority. Indeed it is this stateliness that gives charm to many dinner tables.

But Adam types were often more highly complicated than these miniature classic columns. Shafts were greatly varied in form and treatment. The rounded vase motif in the mid-stem of earlier days took on a rectangular tapering outline, and perfect Grecian urns were placed on high as candle sockets. Masks and goats' heads, festoons of flowers and drapery, and every sort of classical element in design came under the silversmith's hand and was wrought in great beauty in this precious metal to form candlesticks which win the admiration of all to-day.

The charming thing about any one of these old candlesticks, as with all old silver, is the delight it gives when turned in the hand. Well placed, amid suitable surroundings, it is gratifying because part of a harmonious ensemble; but turned in the hand, alone, detached, you get the feel of the craftsman eyeing his own work with that sudden and complete astonishment an artist feels when, after watching his conception emerge stroke by stroke, its almost unexpected completion surprises and rejoices him more than it ever can another.

WILLIAM KENT, ARCHITECT AND DESIGNER

BY HENRY BRANSCOMBE

ALTHOUGH THE WORKS OF WILLIAM KENT ARE NOT CATALOGUED WITH EIGHTEENTH CENTURY CABINETMAKERS, THE INFLUENCE OF HIS DESIGNS IS DISTINCTLY TRACEABLE

NOTWITHSTANDING Hogarth's satirical caricatures and the ironic criticism expressed by Horace Walpole in his *Anecdotes of Painting*, the art and taste of William Kent undoubtedly impressed itself upon the architectural woodwork of the early eighteenth century. That many productions of this man of humble origin approached the grotesque is admitted, but to condemn the whole without reference to or study of the finer examples would be unjustifiable and unfair. In fact much of Hogarth's trenchant wit was the outcome of his jealousy at Kent's success and for that reason may be disregarded as representing other than personal animus.

Kent's advancement was doubtless due to his being accorded the patronage of the Earl of Burlington, whom he met in Italy, and so intimate did the two men become that in addition to employing Kent as his architectural adviser the Earl invited him to stay at his mansion where Kent resided until his death in 1746. Lord Burlington further expressed affection for his friend by allowing his body to be buried in the family vault at Chiswick. Thus the one-time apprentice, under the patronage of this powerful member of the nobility, was accepted among the highest circles of society and came to be regarded as the leading authority on everything pertaining to æsthetic decoration. The Duke of Devonshire placed the extension of his mansion at Chatsworth under Kent's direction and the famous house in Piccadilly was also decorated by the same architect.

At this time the writing-desk was being used as a decorative piece of furniture as was the case in France and two of these, made for Devonshire House by Chippendale twenty years later, were doubtless influenced by designs of William Kent. The diverse subjects upon which Kent constituted himself an authority ranged from picture frames to fashions in dress and it has been truly said that his versatility was almost equal to that of the Brothers Adam, while from his unusual theories on gardening there is little doubt that the Mainwaring rustic furniture was evolved. Eventually Kent was regarded as a man of encyclopedic knowledge of art and the arbiter of the taste of the nobility and gentry and he realized that the opportunity was one which offered great possibilities for his further advancement.

Walnut furniture was then being gradually displaced by the newly discovered wood, mahogany, upon which for several years a duty was imposed and Kent began to produce massive pieces in the more expensive wood. Although these indicate a tendency toward ponderousness and undue ornateness they are invariably proportioned to the rooms which they were intended to deco-

rate, for the extensive apartments which were then the vogue in the great mansions permitted the use of these large pieces nor were these ever other than perfect in their architectural motifs and scale. The fact that owing to the cost of producing these oftentimes huge works the aristocracy remained practically the only



A CURIOUS ELM WOOD CABINET ON A TRUSS SUPPORT



THIS IS AN EXAMPLE OF ONE OF WILLIAM KENT'S CARVED WALNUT TABLES AND IT INDICATES THE ITALIAN MANNER IN THE MEDUSA MASK AND MASSIVE SCROLL LEGS. THE TOP IS A HEAVY SLAB OF BRESCIA MARBLE

patrons of the Kent style accounts for his not having come into universal prominence, for the less wealthy families paid no attention to his furniture adopting rather the less costly and more simple styles of Queen Anne's reign. Consequently it was only in the large mansions, which were then being built, that examples of his furniture have been found during later years.

Kent's designs exhibit several distinct characteristics and in isolated instances fail to indicate that sense of

symmetrical arrangement in relation to the architectural woodwork, which is essential to the correct distribution of movable furniture. He made considerable use of classic embellishment to the fronts of his cabinets and bookcases, these at times being treated with heavy columns and pilasters with which he used an entablature and often adding a pediment. Kent, however, cannot be regarded as the originator of these styles, for at this time the leisured classes were beginning to travel in Europe



DESPITE THE MORE SIMPLE FURNITURE CONTEMPORARY WITH THAT OF KENT THE ROMAN MOTIFS WERE FREQUENTLY EMPLOYED BY OTHER CABINETMAKERS OF QUEEN ANNE'S TIME. THIS TABLE SHOWS THE USE OF THE MEDUSA MASK



THIS EXAMPLE OF A FULLY GILT SIDE TABLE BY WILLIAM KENT DEPICTS HIS USE OF THE LION MASK HEAD HOLDING A RING. IN LATER YEARS THE LION HEAD AS A FORM OF FURNITURE DECORATION BECAME EXTREMELY POPULAR

and attracted by the antiquities of Italy they visited that country accompanied by draughtsmen who prepared scale drawings of both the Roman palaces and their contents and it was from these that Kent evolved the furniture with which he decorated the houses of his wealthy clients. Gradually the English nobility developed an ever-growing interest in architecture, vying with each other in the desire to erect pretentious mansions. Architects, who at that time designed the interior

furnishings of the houses which they planned, had perforce to adopt the styles imported from the Roman palaces. The middle of the eighteenth century, however, saw a decline in the popularity of heavy furniture, and by 1750 the more delicate contemporary French styles began to appear in England.

Among the collections of the furniture produced by this often misjudged architect that which formerly belonged to the late Viscount Leverhulme and which was



IN THIS CHIPPENDALE TABLE THE EARLIER INFLUENCE OF WILLIAM KENT IS NOTICEABLE IN THE DEEP FESTOONED FRIEZE AND IN THE PIERCED FOLIAGE AND CARVED ESCUTCHEON MOTIF WHICH HAS BEEN EMPLOYED BY THE MAKER

recently dispersed in London probably represented the most catholic which has appeared for some time. Many of the examples of Kent manifest the Italian influence and although this is frequently accentuated in the desire to attain splendor the ornamentation is seldom disproportionate. It was during the mahogany period (1715-1745) that mirrors assumed an importance in the interior decoration of houses, being used as pier-glasses, and Kent showed considerable skill by the manner he adapted them. It is on these mirrors that he invariably used the motif, which is peculiar to many of his frames, in the ultra-classic cut pediment of which he placed an owl with outspread wings. Gesso work was also freely used as a decoration to the gilt specimens. Illustrative of the demand at this period for the ponderous furniture which became the vogue is the absence of the beautiful lacquer pieces that formerly decorated the drawing-rooms of the English aristocracy. In place of these the heavy styles of gilt or carved mahogany appeared in conformity with the architectural interiors adopted from the Italian palaces.

Occasionally console-tables were painted black, and in these instances the carving assumes a massiveness, which often destroys any claim to æstheticism. Frequently the Roman influence is displayed by the use of a mythological mask as the center ornament to a frieze. Elaborate foliated designs and scroll legs are distinctive of many of Kent's designs, as many as eight of these massive legs appearing on one table. This adaption of masks is also seen in the tables of Queen Anne styles, both the frieze and cabriole legs being treated in this form of decoration. In fact, in addition to his subjection to the Italian influence, Kent borrowed many of the motifs appearing on earlier English furniture. One of these is the shell ornament, later used by many of the famous American cabinetmakers, and despite the frequent occurrence of this emblem both in the furniture and architecture of our country its tradition is not widely known. Actually this was introduced into England during the reign of William and Mary and was for many years used as a decorative motif. It was adopted

from the symbol borne by the pilgrims to Spain when they visited the shrine of St. James, this emblem signifying that the wearer had made a previous pilgrimage.

Kent adopted elm wood as a medium for obtaining decorative surfaces, the more pronounced grain of this wood particularly adding to the beauty of door panels, nor did he restrict himself to the use of mahogany in his more elaborate conceptions. Many of his cabinets were constructed of walnut and it is a curious fact, that in his use of this wood he displayed a decided inclination to more simple form of ornamentation. The framework of the glazed panels to his cabinet doors was often exquis-

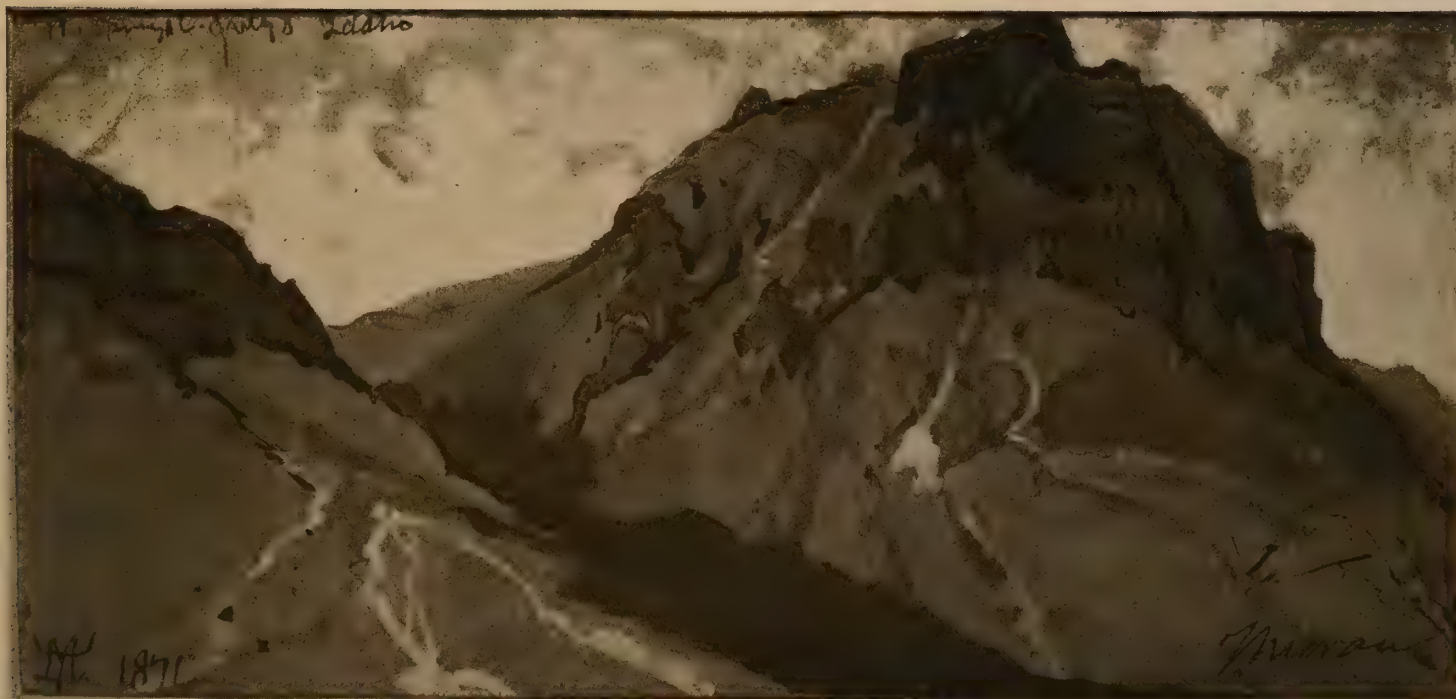
itely beautiful both in design and the treatment of the carved decoration. One of the styles with which Kent beautified his panels was the scroll and stalactite tracery work which adds a grace and delicacy quite contradistinctive to many of his more overly adorned styles. Similarly in his use of gilt embellishment to walnut he exercised a restraint which added to the lines rather than detracted from the dignity of the piece. The tops of most of Kent's tables which were of the console type are of marble and again in this the Italian influence is evident. It should be noted that in the case where the table frame is fully gilt it is almost invariably constructed of wood, less valuable than mahogany.

That Kent failed to attain that fame, which was accorded to other designers of the Georgian eras, may be due to the restricted clientele who indulged in his styles in addition to which he doubtless invited considerable ridicule by the sycophantic attitude he adopted towards his



WALNUT CABINET WITH STALACTITE TRACERY

noble patrons. It is a moot point, however, whether some of the more modified classical styles of the Brothers Adam were not adaptations from the designs of the discredited William Kent, albeit many authorities credit the famous brothers as being the originators of this vogue. That Chippendale borrowed from Kent's manner has been shown, but this is further evidenced by a table which was sold at the Leverhulme sale in London at the same time that examples of Kent's work were disposed of. While the lines of the Chippendale pieces are more simple they resemble those used by Kent.



All photographs courtesy of the Milch Galleries

"WARM SPRINGS, IDAHO," IS ONE OF THE EARLIER AND SIMPLER OF THOMAS MORAN'S ESSAYS IN WATER-COLOR

THE WATER-COLORS OF THOMAS MORAN

BY ROBERT ALLERTON PARKER

THIS ARTIST WAS A PIONEER IN VISUAL BEAUTY WHO RE-CREATED NATURE AGAIN FOR US AND REVEALED HIS TRUE SELF IN HIS COLOR NOTES AND SKETCHES

CONFRONTED with the work of American painters who did not speak in the clipped colloquialism of our own day, certain of our pseudo-modernistic critics arm themselves with contemptuous condescension. All landscape painting produced before the advent of the mauve decade is condemned as "colored photography," as "mere illustration," as all sorts of things which, in the creed of the sophisticate, should be banished from the realm of art. Thus the Hudson River school is scoffed at; and even so vital a figure in the history of American art as the late Thomas Moran has been swept aside as unimportant except in the pages of some history of American painting. Such an attitude is as superficial as it is manifestly unjust, betraying a hopeless provincialism of outlook—for provincialism may as often be expressed in a limited temporal outlook as in the failure to escape (in imagination) the limitations of one's immediate spatial surroundings.

The recent retrospective exhibition of Thomas Moran's water-colors shown at the Milch Galleries in New York has done much to revive interest in the more intimate aspects of an artist of the nineteenth century to whom all Americans owe an immense debt of gratitude, and whose influence upon our culture is only now beginning to be dimly realized. Modernistic critics may scoff because Moran remained blandly unconscious of

the technique of a Cézanne or a Renoir. But, fortunately, there are several ways in which a painter may be creative; and, despite the limitations of his method, Thomas Moran may be honestly acclaimed as a creative artist.

As Marcel Proust has pointed out in that encyclopedic novel of his (it is, incidentally, an admirable manual of æsthetics) each truly creative artist compels us to look at the external world through his own eyes. He re-creates the world of Nature anew for each spectator. The artist is in a sense, says Proust, a sort of oculist who treats our eyes. The treatment is painful, until at last it is as though he exclaimed, "Now look!" and it is as though some geological upheaval had taken place. Such an artist reigns in our consciousness until a new one comes along to re-create Nature again for us.

In this sense Thomas Moran was creative. He opened the eyes of Americans to the vast inexhaustible expanses of natural beauty upon our own continent. He was a pioneer like the other argonauts of his time; but he went forth in search of beauty as others were in search of copper, gold and oil. He was creative because he awakened the American consciousness to the permanent value of those wide, measureless expanses of wilderness, of sky and mountain and extravagances of Nature, as natural resources of beauty, to be prized and conserved and held

as great national parks. In the slang of our own day, Moran's canvases exerted a great influence in "selling" the idea of the Yellowstone National Park to the American people. More than any other artist, declares Stephen Tyng Mather, director of the national park service of the Department of the Interior, he made us acquainted with the great West. He was a "visualizer," the most persuasive herald, as Frederick W. Eddy has asserted, of that movement which has become popular under the title of "see America first."

Without attempting to demean or to minimize the effort of the great European iconoclasts who have re-created landscape painting by innovations in technique, it is high time that we recognize the achievement of our own Moran. At this particular moment, when so many of the younger American artists are working as in a vacuum, producing precious hothouse products so narrow in appeal as to interest only their sycophants and flatterers, these spontaneous water-colors of Thomas Moran when shown in the Milch Galleries brought the spectator anew to an appreciation of the gallant, adventurous, romantic gesture of the pioneer spirit of our own heroic age which has suffered by lack of appreciation.

Admitting that those vast "official" canvases of Thomas Moran, canvases covering acres of wall space in public buildings, are a bit tiresome to contemporary eyes accustomed to the spice and jazz of modernity, one was surprised and delighted to find here the intimate Moran, an artist exquisite in sensibility and a veritable master in his analysis of the scattered heterogeneous elements of a vast expanse of wild nature into its essential elements, and the re-creation of these elements into a significant unit. "Color-notes" they might be called; and yet, after half a century, they live undimmed by the passage of time. They date less than the great canvases worked up, with how painstaking an effort, in the studio of the artist. Even more than the more pretentious products so industriously completed in his studio, the true connoisseur must cherish these bits of biographical art into which Thomas Moran poured his passionate adoration of wild nature.

These water-colors presented a vivid pictorial record of some thirty years of Thomas Moran's "prospecting" for the beauties of wild nature on the American continent. In 1871, at the age of forty-four, he had had the great good fortune to be invited by Dr. F. V. Hayden to



CROSSING THE NEVADA DESERT, THOMAS MORAN IN 1879 CAME FINALLY UPON THE PLACID TRANSLUCENCE OF LAKE TAHOE. HERE HE EXPRESSES A WORSHIP OF NATURE THAT IS ALMOST WORDSWORTHIAN IN ITS SINCERITY



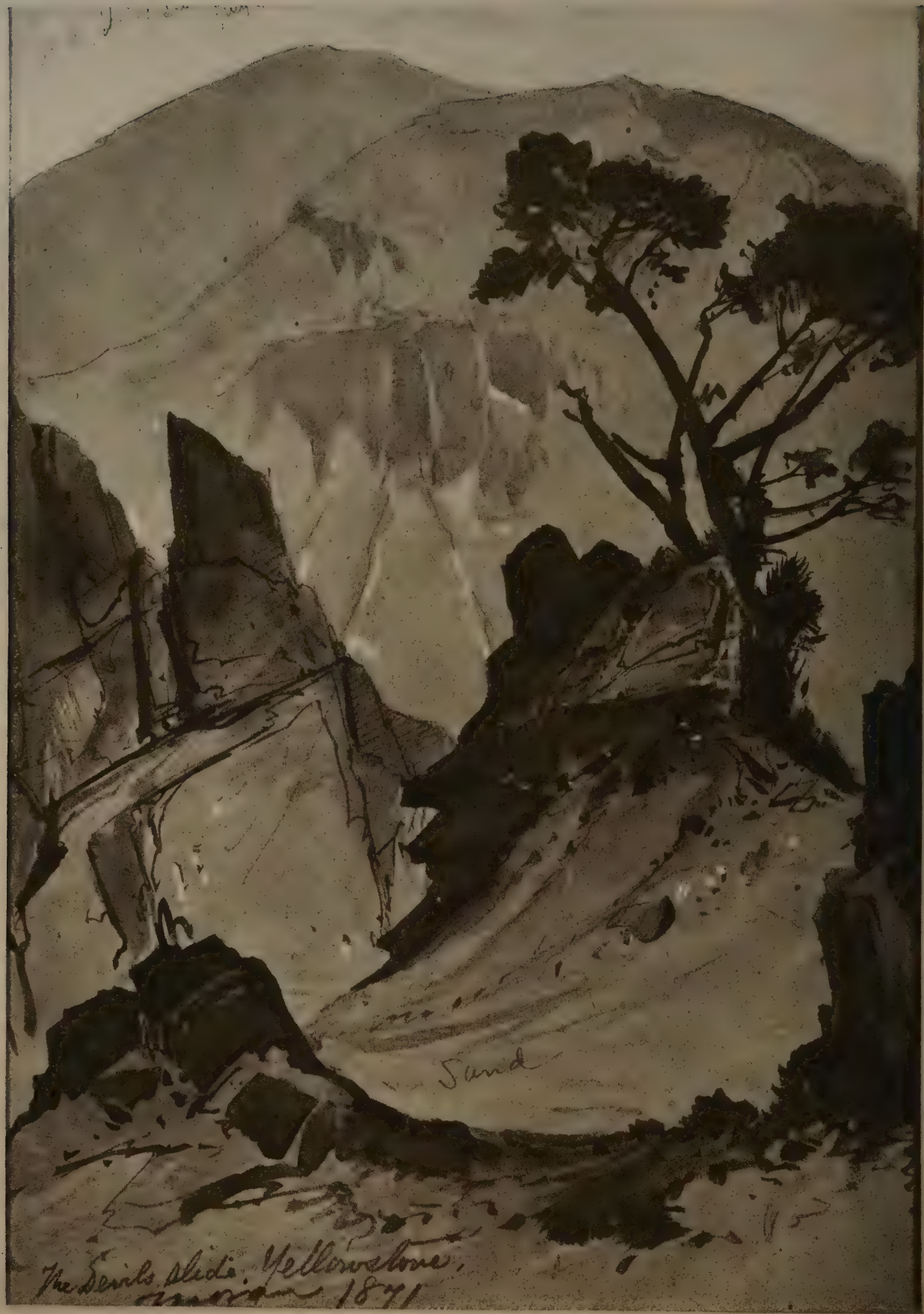
"CLIFFS OF GREEN RIVER, WYOMING," SUGGESTS, EVEN IN THIS REPRODUCTION WHICH DEPRIVES US OF ITS BLAZING FLAME-LIKE COLOR, THE GRANDEUR OF THE SCENE AND THE MIRACLES WROUGHT BY DAWN AND SUNSET

join the United States surveying expedition into the unexplored region of the Yellowstone. At that time the Yellowstone was shunned by white and Indians alike. To the latter, it was a region of bugaboos, filled with the sulphurous vapors of the Inferno. Moran designed the wood engravings used as illustrations for the report of the Hayden expedition, as he did for the report of the expedition conducted some two years later by Major J. W. Powell into the canyons of the Colorado. The Yellowstone water-colors were his effort to capture the hitherto unrecorded beauty of the Yellowstone in its every aspect, memoranda for the creation of the great paintings he imagined, and which later became realities. There were no less than fifteen of these sketches in the recent exhibition. All suggestive, accurate, effective as working plans, and accomplished with a precision in craftsmanship and a sober respect for detail, indicated by the marginal pencil notes, these Yellowstone sketches reveal graphically Thomas Moran's appreciation of the new universe of natural beauty which had been revealed to his eyes for the first time, and the exultance and ecstasy they awakened in his soul. Now, thanks to the generosity of Stephen Tyng Mather, George D. Pratt

and John D. Rockefeller, Jr., who bought the entire series, they are to be permanently housed in the Yellowstone National Museum at Gardiner, Wyoming, at the northern gateway of the national park.

That expedition to the Yellowstone determined Moran's future career. Two years later he went with the Powell expedition to the Grand Canyon of the Colorado. Nowhere more vividly than in these water-colors do we find the unleashed poetry of his soul finding outlet. Moran's life seems to have been an example of suppressed wanderlust, finding expression and fulfillment after he had passed the age of forty-five. Born of humble parents in a Lancashire village, apprenticed at an early age to a wood-engraver of Philadelphia, studious, idealistic, and at the age of twenty exhibiting a first canvas inspired by a reading of Shelley's *Alastor*, Thomas Moran was destined, like so many other distinguished painters, not to find himself until middle age.

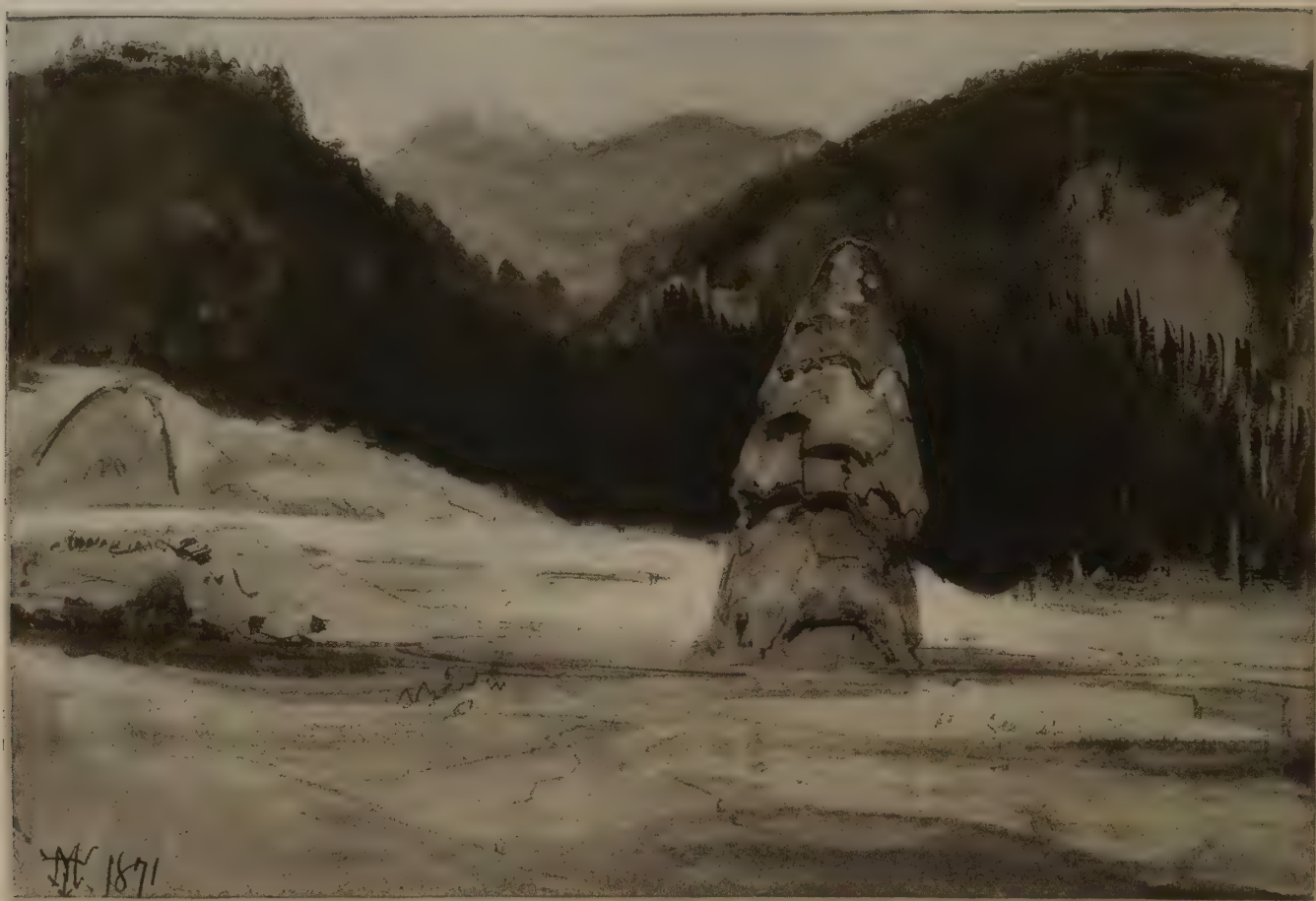
Then for thirty years or more he ventured forth with pencil and brush to record his explorations and discoveries in the beauty of virgin nature. He liberated himself from the predominating influence of Turner—an influence evident in his earlier work—and created a type of



"THE DEVIL'S SLIDE, YELLOWSTONE," IS ONE OF THOMAS MORAN'S WATER-COLORS WHICH REVEALS THE THRILL AND ECSTASY OF THE ARTIST WHEN CONFRONTED BY THIS WILD AND EXTRAVAGANT SCENE. HE HAS TRANSFERRED TO HIS PAPER AND BY IT TO THE MIND OF THE SPECTATOR SOMETHING OF HIS OWN THRILL AND THE ENERGY OF HIS IMPULSE TO RECORD IT. THIS IS A WATER-COLOR AT ONCE LYRICAL AND DRAMATIC. IT PRESERVES FOR US THE VERY QUINTESSENCE OF THOMAS MORAN'S ART



"SUNDAY MORNING, MARAVATIO," IS ANOTHER COLOR DRAWING MADE BY THOMAS MORAN DURING HIS TOUR OF MEXICO IN 1883. OBVIOUSLY THE ARTIST IS NOT AS HAPPY IN HANDLING ARCHITECTURAL DETAIL AS IN HIS INTERPRETATION OF NATURE. YET HE DESERVES HONOR AS A PIONEER KEENLY ALIVE TO THE PICTURESQUE ASPECTS OF MEXICAN LIFE. FOR HIM NO REGION WAS TOO INACCESSIBLE, TOO DANGEROUS, PROVIDED IT FURNISHED A NEW THRILL AND JOYOUS ADVENTUROUS ACTIVITY



"TOWER CREEK, YELLOWSTONE," IS ONE OF THE EARLIEST YELLOWSTONE SKETCHES MADE BY THOMAS MORAN. IT PRESENTS AN INSTANCE OF THE ARTIST'S ABILITY TO ANALYZE A LANDSCAPE INTO ITS PARTS



THIS SKETCH OF THE HARBOR AT VERA CRUZ WAS MADE BY THOMAS MORAN IN 1883. IT PRESENTS A LESSER KNOWN PHASE OF HIS ART AND SUGGESTS IN A FAINT MEASURE THE INFLUENCE OF TURNER



THIS PICTURESQUE POINT IN YELLOWSTONE PARK WAS NAMED FOR THOMAS MORAN, THE GREAT ARTIST WHO DISCOVERED IN THE MOST LITERAL SENSE OF THE WORD SO MUCH OF THE WILD BEAUTY OF OUR OWN CONTINENT

landscape essentially American. For Moran no region was too inaccessible, too dangerous, provided it might provide a new thrill. We have the evidence of the recent exhibition to show that he discovered for himself the rugged majesty of Wyoming cliffs, the exotic extravagant color of Utah and the deserts of Nevada, the translucent limpidity of Lake Tahoe, of the Yosemite and New Mexico. Nor was he insensitive to the picturesque elements of such scenes as the smelters of Denver or the factories of Pittsburgh. Just as long before the advent of Paul Gauguin or Robert Louis Stevenson, Herman Melville in his novels had discovered the exotic beauty of the South Seas, so Thomas Moran has wandered down to New Mexico and Old, though a quarter of a century was to pass before the region around Taos and Santa Fe was to be rediscovered by contemporary artists.

The heroic gesture of the man lives in these water-colors. They are at once daring and modest. There is not discoverable in them the slightest evidence of preciosity. They suggest the joyous adventurous activity of a man who chose a continent for his playground. When the

first series of Moran's Yellowstone water-colors were shown in 1874, an early admirer wrote of them: "Thomas Moran's water-colors show a strong man rejoicing to run a race, with all his senses alive for rich and strange and shimmering color. Rainbow and mist with fleeting cloud and more hues than iris, his love of form is as strong as his love of color; and his line betrays the same innate grace of spirit, the same delicately moving mind. . . ." These words remain as true to-day as when they were written.

Through the medium of these "notes" in water-color, the spirit of the valiant Thomas Moran is revealed to us of a generation that is sitting at the feet of younger idols. The man stands before us as authentically as Samuel Butler does in his letters. Moran loses nothing in artistic stature by this revelation. Irreverent by habit and nature as we have grown to be, with our much vaunted contempt for anything we can conveniently label as "Victorian," our respect for him increases. Yes, we must perforce concede that despite all the change of idiom wrought in the language of paint, despite the fact that the great oil-paintings of Thomas Moran have in-

deed "dated," even as have those of Dominique Ingres, he reappears in these modest water-color notes clothed in real dignity. They entitle him to a place among our native immortals, among the heroes of our golden age. They evoke a picture of an artist as authentic in his own field as Walt Whitman, David Thoreau or Herman Melville were in theirs. Surely it is not over-praise to suggest that Thomas Moran is worthy of a place in this heroic company.

Despite the prevalent passion for derogation, the fashion of undermining, through the medium of pseudo-biography, all of the great reputations of the latter half of the nineteenth century, these men scale as of truly heroic stature against the pettiness of our younger generation. Our younger artists are too much concerned in petty experimentation. Men like Moran conceived the function of the artist in another manner. As artists they functioned in American society as members of this democracy, contributing to the life of the nation. Thomas Moran was neither disdainful nor conceited, nor ashamed to speak to his fellow-men in language they could understand. His finished canvases were not ends in themselves, but media through which beauty might be transmitted.

Of what significance, in the final analysis, is the fact or the possibility that even his most valued paintings may fade and pass irrevocably from the consciousness of America? His expression has passed into our very culture. Perhaps more than any other American painter of the latter half of the nineteenth century Thomas Moran

compelled the American people to appreciate the beauty of its own continent, to look upon its wonders through his eyes, and to save these resources of natural beauty.

For in the tumult and shouting of contemporary criticism it is a truism too often forgotten that every æsthetic value we possess is not the result of chance, but has been created and expressed first of all by some pioneering artist, and then repeated and reiterated until it has filtered through the consciousness of the nation and has become, gradually, a commonplace. Every idea of beauty is thus "conditioned" until finally its origin is forgotten or ignored. Without a Thomas Moran and such great venturers into the unexplored West, artists who succeeded in communicating to the American public at large their joy in the beauty of the Yellowstone, the Grand Canyon or of the Yosemite Valley, it is doubtful whether our great national parks would be in existence as such to-day. Who can say that they might not be prized only for such resources as they possessed in the way of imbedded copper, silver or gold, or as the source of great water-power? If only by this pragmatic test, Thomas Moran is entitled to be honored.

Nor can it be doubted that the younger generation of American artists might derive incalculable benefit if it could for a period give up its mood of introspection and self-analysis, and, even at the risk of being condemned by the pseudo-modernists, become more interested in the objective universe; if it could, as Thomas Moran did, communicate to the public consciousness some of its own ecstasy and wonder and adoration of its marvels.



SOLIDITY AND BRILLIANCE ARE COMBINED WITH SENSITIVE, SIMPLICITY OF TECHNIQUE IN THIS WATER-COLOR OF "THE RUBY RANGE" IN NEVADA, THOMAS MORAN MADE DURING THE YEARS BETWEEN 1872-1879

THE GARVAN COLLECTION OF CHINTZES

BY ESTHER SINGLETON

MANY ENGLISH AND AMERICAN PIECES ARE INCLUDED IN THE TOILES
DE JOUY AND CHINTZ IN THE POSSESSION OF MR. FRANCIS P. GARVAN

MR. FRANCIS P. GARVAN is widely known among collectors for his fine American silver made by native craftsmen, a great portion of which is on permanent exhibition at the Metropolitan Museum of Art; but his other carefully gathered treasures are familiar only to his friends. Among them is a well-chosen and extensive collection of *toiles de Jouy*, chintz, and "pencilled calico" of the late eighteenth and early nineteenth centuries. Most of these specimens are of French manufacture, but there are also many English and American pieces. A number of examples display American subjects.

Of late years there has been quite a fad for collecting *toiles de Jouy* and old chintz. Sometimes a collector is fortunate enough to secure several yards of the precious material and again he is only able to find a square yard or two, perhaps even less—just enough to show the design. Naturally collectors of Americana prefer such examples as were made during our American Revolution and in the early years of the nineteenth century, particularly those inspired by American sentiment. Apart from the interest in the pieces themselves the subject takes one into a fascinating by-way of decorative art.

Chinamanía has long been a word used to describe the furor that flamed around the importations of porcelain from the Far East and which resulted in the establishment of Meissen (Dresden), Sèvres, Chelsea, Derby, Worcester, and other European potteries. The rage for chintz should similarly be dignified by the word chintzmania: it was even more sensational than chinamanía, for many admirers of the brilliantly hued Oriental

chintzes and their European imitations actually suffered persecution and death after the prohibitory ban of 1686.

Chintzmania developed contemporaneously with chinamanía and had just as great an influence upon European industries. It is hard to realize, so accustomed are we to the beautiful and fantastic products of the Orient, that

carved ivory, glowing lacquer, lustrous jade, beautiful porcelains, strange curios, hammered brassware, rich embroideries, and gay chintzes, exhaling pungent odors of unknown spices and perfumes, were novelties in the seventeenth century even to wealthy, fashionable and titled Europeans, who eagerly watched for the arrivals of the ships of the British East India Company, the Dutch East India Company, and the French Compagnie des Indes; and these collectors purchased lavishly in the shops and bazaars of Amsterdam, Paris, and London when the cargoes were distributed.

Chinese porcelains with their curious flora,

half imaginative and half exotic, brilliant in color and suggesting a world of fantasy, prepared the way for the fascinating "Indiennes," "Persians," and other chintzes from Madras, Patna, Masulapatam, Seringapatam, Pondicherry, and other places, exhibiting tulips, mangos, pomegranates, lotus, and other flowers unfolding on long and graceful stems amid decorative foliage in the gayest of colors, always five: blue, red, green, yellow, and purple. Sometimes these chintzes showed little scenes of Mogul or Hindu life, princes in their courts or gardens with the ever-decorative umbrella present.

The demand for Oriental chintzes became so great



All photographs courtesy of Mr. Francis P. Garvan

AN AMERICAN SCENE CALLED "AMERICA TRIUMPHANT"



"L'HOMMAGE DE L'AMÉRIQUE" WAS PRINTED ABOUT 1785 AND REPRESENTS AMERICAN INDIANS DOING HONOR TO FRANCE, A SEATED FIGURE WEARING A CROWN AND HAVING A SHIELD EMBLAZONED WITH FLEUR-DE-LIS

that it was almost impossible to procure these goods in sufficient quantity. Consequently the French, seeing commercial possibilities, succeeded in producing excellent imitations; and manufactories in various provinces were soon making *toiles peintes*, as the French called the decorated chintzes, in such excellence that foreign countries bought them in great amount. Trouble was raised by the silk and velvet manufacturers (so important in France), whose commerce suffered; and their complaint to the Minister of Finance was so successful that all factories making white fabrics printed in colors in the style of the Orient were suppressed in 1686. Hundreds of artisans, now thrown out of work, migrated to other countries, just as the Huguenot refugees had done the year before upon the revocation of the Edict of Nantes. We do not hear as much about these manufacturers of *toiles peintes*; but it was a very serious migration, for within a few years, twenty factories were in full swing in England, Switzerland, Holland, Alsace, Portugal, and Germany. The products of these factories were smuggled into France; and instead of chintzmania coming to an end, it only increased.



A DESIGN BASED ON CHINESE IDEAS

Prohibition seems always to stimulate opposition and defiance. Consequently a merry war raged for *seventy years* on the chintz question. The Compagnie des Indes continued to unload beautiful chintzes made to order in Pondicherry, Surat, and elsewhere, and goods from Holland, Switzerland, and England were carried over the borders by all kinds of deceptive tricks and even in open defiance of the law. Couriers from embassies brought *toiles peintes* into the country and travelers often dressed themselves completely in "Indiennes" of English make and landed in these gay costumes at Dieppe, Calais, Boulogne, and Havre. The wives of the governors in the provinces charged with the execution of the law shamelessly wore gowns made of these prohibited goods; and in every border town and port arrests and persecutions were numerous, but they had not the slightest effect upon the public taste for these forbidden fruits of the loom.

Barillon, the governor of Pau, seeing a citizen in the street wearing an old apron of *toile peinte*, had him arrested and burned to death on the spot and the Marquis de Nesle had four bales of "Indiennes" confiscated and cut to pieces by

the soldiers, but a few days later he appeared in the Tuileries in a dressing-gown of the same material.

The ban was lifted in 1739; and immediately French factories sprang up everywhere like mushrooms after rain. At Marseilles, for instance, in 1745 Jean Rodolphe Wetter was employing seven hundred workmen and many designers from the academy of painting in that city. A factory called *La Cour de Lorraine* in Mulhouse was also famous. Yet all these factories have been almost forgotten because of the more famous one at Jouy, whose products, called *toiles de Jouy*, are collected to-day so eagerly and which surpassed in beauty of design and excellence of manufacture all others.

When Abraham Guerne de Tavannes, who was at the head of finances at Versailles, learned that the edict for the manufacture of *toiles peintes* in France was going to be signed, he made preparations for a manufactory at Jouy, in the neighborhood of Versailles, before anyone else had a chance to do so. Tavannes called here as director Christophe Oberkampf, a young man, the son



"LE PÊCHE MARITIME" BY HUET

of a dyer of Würtemberg who had worked under his father and in various factories, including *La Cour de Lorraine*. Oberkampf was remarkably able, understood his father's method of printing in blue on a white ground, and evidently had taste and judgment. His productions were always of the first quality; and he employed the best designers and selected artistic patterns. Abreast with the fashions Oberkampf brought out many designs based on the Chinese ideas known under the generic name of *Chinoiserie*, which we find on porcelain, silks, fans, carving, silver, lacquer, and indeed everything in the way of decorative art. Tiny dots called *picotage* were another favorite kind of decoration that Jouy

followed and in 1769 came the style known as *camaïeu*, different shades of the same color. Jean Baptiste Huet, the famous painter, whose originality, playful fancy, and charming gaiety are only second to Watteau's, designed for years at Jouy and gave Jouy much of its artistic fame. Huet's designs were first printed in red and later in the other Jouy colors: blue, amaranth, green,



ONE OF THE POPULAR SUBJECTS IN CHINTZ WAS "THE VICAR OF WAKEFIELD." THIS PRINT WITH ITS PICTURE IN MAUVE IS A CHARACTERISTIC EXAMPLE. IT IS A FRENCH IMPORTATION AND DATES FROM THE YEAR 1830

and orange. Perhaps Huet's most famous Jouy design was *The Miller, his Son and the Ass* (1806).

After Huet's death Hippolyte Lebas became the chief designer at Jouy and the designs changed from figures and pictured stories to geometrical patterns and subjects inclosed in medallions.

Penelli designed *Scenes romaines* in 1811 and Horace Vernet's *Hunting at Versailles* was one of the Jouy triumphs of 1815.

In 1770 the favorite subjects were pastoral scenes and landscapes with mills; in 1774 bouquets of flowers printed at some distance from another on a white ground was the most popular pattern and in 1783, when the balloon ascensions of Montgolfier were exciting the world, a special balloon design appeared called *Montgolfiers*. Persian designs were popular in 1793; in 1795 bronze backgrounds covered with growing plants were introduced; and in 1806 an old-fashioned design was revived, white reserve on a blue ground, that had been used by Oberkampf's father. Naturally during the French Revolution and after Jouy followed all the patriotic motives of the hour; and one of the most successful patterns was *La Fédération* in 1790.

Various French factories as well as Jouy placed themselves in line with the new ideas that came from the far-away country beyond the Atlantic. America touched the imagination with its new flora and its red Indians and America herself invited the clever designers to do their best in personifying her and her sons, Washington and Franklin. For some reason, perhaps because of the Indians, William Penn attracted the artist. All the symbols of Liberty and Victory and queenly America were played with artistic skill, if not with strict accuracy as to our fauna and flora. Macaws, flying fishes, fringed palms, banana trees, lions, leopards, and monkeys are very likely to appear as a



"AMÉRIQUE ET EUROPE," A PIECE OF TOILE DE JOUY

number of these delightful American specimens. For instance, here is one representing *America Triumphant*. America with a splendid headdress of feathers is seated in a chariot drawn by leopards and driven by George Washington in full military costume. Two Indians are heralding the way and Continental soldiers follow the chariot. In the picture below, the Goddess of War, her shield sprinkled with stars, is leading Franklin and Liberty to the Temple of Fame. Above Franklin and Liberty a scroll bears the words "Where Liberty dwells there is my Country." The design is printed in very brilliant carmine.

Another is entitled *America Presenting at the Altar of Liberty Medallions of her Illustrious Sons*. Liberty is seated on the altar holding medallions of Steuben, Burr, and Morris; America, kneeling at the base of the altar, offers medallions of Washington, Franklin, Huntington, Dickenson, Thomson, and Drayton; on the left Washington is being crowned with a laurel wreath by an angel who is also blowing a trumpet inscribed Washington and Independence; beside Washington stands Victory with a medallion of Adams and Laurence; and

on the right Minerva is seen holding a medallion of Gen. Gates and Reed. The colors are carmine on white. *L'Hommage del 'Amérique* was printed about 1785 and represents American Indians doing honor to France, a seated figure wearing a crown and having a shield emblazoned with fleur-de-lis. This is also printed in carmine. It is nineteen inches in height and about thirty-five inches in width with effective design.



"THE HUNT," A FRENCH PRINT IN MAUVE COLOR

PSEUDO-MARKS ON EARLY AMERICAN SILVER

BY EDWARD WENHAM

IN THOSE CURIOUS EMBLEMS FOUND ON AMERICAN SILVER OF THE EARLY NINETEENTH CENTURY,
COLLECTORS MAY TRACE THE SLOW PASSING OF ENGLISH TRADITIONS AFTER THE REVOLUTION

IT is perhaps paradoxical to suggest degrees of intentional deception or that any artifice, whereby the public faith is abused may be justified. Yet when this leads toward national advancement even at the expense of the individual, then exculpation should be granted, particularly when the object of the misrepresentation is to eliminate an unwarranted prejudice in favor of a foreign country to the detriment of native workmen. Nor is there a more outstanding example of this, than the harmless imposition practised by our silversmiths on their patrons for several decades after our forefathers had thrown off the yoke of British rule.

Despite the Revolutionary War and the subsequent general antipathy to all that was English, the wealthier classes of the new nation retained a decided preference to much that was of British origin. And among those articles in general use which were regarded as superior was the domestic silver that these families used in their homes. To-day we realize that the works of the American silversmiths of that time, and earlier, were in every way equal to those of the older country but so subject were our forebears to precedent and so deeply were the English traditions ingrained, that it was not until comparatively recent eras that American-made silver has assumed that importance which it has long since merited. And this preference is perpetuated in the curious anomalies which appeared in the marks on many small pieces made during the early part of the nineteenth century and which are of interest to American collectors, albeit little attention has hitherto been paid to these singular symbols, which our craftsmen devised to increase the sale of their wares by conveying the impression that such were of British origin.

While previous to the Revolution our silversmiths had identified their work by impressing only their initials or initial and surname to which at times some rebus was added, in a similar manner to that employed by their English contemporaries, American silver at no time carried any mark to indicate the date. Nor was it subject to examination by any constituted authority as to the purity of the metal. For this reason considerable research and study has been entailed to collate the various lists of early craftsmen in this country, these lists yet being incomplete as many marks have been found, which are not yet ascribed. Again, except during the first few decades of the last century, when the eagle was used occasionally and in rare instances a town name was added, our silver bears no marks from

which the place of origin may be determined. It must also be remembered that a large number of pieces, which would have been important to-day in identifying early works, left this country at the time of the Revolution with those families which remained loyal to the British crown.

When therefore the young republic began to prosper and the demand for silver plate increased, the silversmiths, fully aware of the preference to English goods, contrived somewhat naively to supply their own production, the while allowing the purchasers to imagine that the plate was made in England. This they accomplished by using marks resembling those of English assay offices, although rarely were those of London copied. The most common form of this dissimulation was the anchor used by Birmingham (England) to indicate the work assayed at that office. To this was added a letter, a crudely modeled effigy of the king's head and a star or spread eagle with the maker's initials or surname. These devices are found both intaglio as well as in relief, although the latter form was most frequently employed. The punches are usually placed on the lower part of the handles of spoons extending along the stem. On larger pieces the marks appear on the bottom or near the rim, in rare instances in both places on the same piece. And while very few of the more important examples, so marked, have come to light there are doubtless many yet to be identified in possession of the descendants of old Colonial families.

Actually at this time the stamps used by Birmingham were the anchor, lion passant, date letter, craftsman's initials and from 1784 the king's head was added to indicate that the duty had been paid. Consequently there is a very distinct difference between the marks on American silver which purport to be those of Birmingham and those which were used by the assay master of that city. On some of the examples of our early nineteenth century silver a crown appears, either in conjunction with the maker's name, by which it is presumed that the craftsman intended to indicate royal patronage, or impressed in a separate escutcheon, from which we may infer that it was a copy of the Sheffield mark. But in this again our silversmiths paid little attention to detail for the Sheffield crown was then combined with the variable letter in one shield.

As is the case with those in private possession here reproduced, the spoons are usually of the "fiddle" pattern, which was fashionable during the early part



ILLUSTRATING THE EARLY NINETEENTH CENTURY USE OF THE ANCHOR AND KING'S HEAD BY AMERICAN SILVERSMITHS, THESE SPOONS ALSO MANIFEST A DISTINCT VARIATION COMPARED TO THE "FIDDLE" PATTERN IN ENGLAND

of the last century and a study of these would convince us that our silversmiths were none too well acquainted with the marks which it was their purpose to reproduce. This is particularly evident in the profiles of the king's head, which seems to have been used indiscriminately facing either right or left, while in the case of the English mark the head always appears facing to the right, except during some few months after this mark was first adopted in 1784, when it was also incused. A similar variance appears on the silver knife illustrated which is a rare example bearing the lion passant mark. And it will be noticed that in addition to facing to the right, a position directly opposed to the English lion mark, the royal beast is reproduced in the most unmajestic attitude and form. The makers (E & M) of this piece are unknown, and the date cannot therefore be determined. At the same time it manifests very fine workmanship in the handle, from which it may be surmised that the same craftsmen were responsible for other more important works which are in use.

It is curious to note in this connection that while the principal silversmiths in New York were of Dutch descent, the names accompanying these reproduced marks were almost invariably of English origin. Thus we find the name of Hutton, who was in business in Albany during the latter part of the eighteenth and the early nineteenth century and Shephard and Boyd, also of Albany as well as others which have not yet been traced. Among the latter at times only the surname appeared as in the case of Hamilton though usually accompanied by the initial or title of a partnership, as with H. N. Elliot, L. W. Clark, S. B. Strickland, Seely and Freeman. And while the various emblems were mostly intaglio, those used by the last named were incused. On some pieces the name J. Bell has been found, and it is assumed that he was connected with the Bell Company who are known to have been in business about 1820. Similarly while H. N. Elliot produced spoons and used psuedo-marks, the possibility is that he was the H. Elliot whose name appears.



SILVER ANTEDATING 1800 IS IMPRESSED ONLY WITH THE MAKER'S MARK SOMETIMES TWICE IMPRINTED. THE KNIFE IN THIS ILLUSTRATION IS A RARE INSTANCE OF THE USE OF THE LION PASSANT MARK OF ENGLAND WHILE THE "FIDDLE" SPOON BEARS THE KING'S HEAD TURNED TO THE LEFT AND NOT TO THE RIGHT AS WAS ALWAYS THE CASE IN ENGLAND

NOTES ON CURRENT ART

THE great mythological painting *Rinaldo and Armida* by Van Dyck, which has been purchased by Mr. Jacob Epstein of Baltimore is one of the finest examples of that type of subject painted by the great Fleming and has had a distinguished history. The scene is taken from Tasso's *Jerusalem Delivered* (Canto XIV) showing the sleeping crusader Rinaldo and the enchantress Armida. It comes from the collection of the Duke of Newcastle and has been in the family since some time between 1640 and 1647, when tradition asserts that it was presented by Charles I to the then Duke of Newcastle, William Cavendish. This Duke had rendered exceptional service to the king at the outbreak of the Scottish Rebellion in 1640, and the gift of the painting was in recognition of his loyalty.

W. H. Carpenter in his *Pictorial Notice of Van Dyck*, 1844, page 23, quotes an extract from the Order Book of the Exchequer as follows: "23d March, 1629-30, Endymion Porter, Esq., for a picture bought of him. To Endymion Porter, Esq., one of the Grooms of His Majesty's Bedchamber, the some of £78 for one picture of the Storie of Reynaldo and Armida, bought by him of Monsieur Vandick of Antwerpe, and delivered to His Ma^{tie} without accompt, as per letter of privy seal, 20th March, 1629." This proves the King's possession of such a subject. There were also several other versions, of which the most important is in the Louvre and was formerly called *Mars and Venus*. *Rinaldo and Armida* has been loaned to the Baltimore Museum of Art, where it is now on view.

BLAKE-MORE GODWIN, who has for more than ten years been curator of the Toledo Museum, has been appointed Director to succeed the late George W. Stevens. Mr. Godwin went to the Toledo Museum from Princeton where he was fellow in art and archæology. He was at one time at the University of Missouri as assistant to Dr. John Pickard, professor of classical archæology and history of art. His long association with Mr. Stevens at the Toledo Museum made him the logical choice of the trustees as the new director when the vacancy caused by Mr. Stevens' resignation occurred.

AN example of Florentine painting of the middle of the fourteenth century has been acquired by the City Art Museum of St. Louis in a triptych by Giovanni da Milano. This painting has been attributed by Van Marle in his *Italian Schools of Painting* (Vol. 4, p. 234) to the period of this artist's Pietà in the Accademia in Florence, which seems to be much earlier in style than his two signed works of 1365. Giovanni was born in

Lombardy, near Milan, and his work combines certain characteristics of his native province, such as a brilliant color, elongated figures and chiaroscuro technique, with the style of Orcagna and Daddi.

The present triptych is a small one, a little over seventeen inches in width, but is crowded with numerous personages. In the center panel is the Madonna, seated, holding the Christ Child upon her right arm and on each side kneel three angels. The right wing shows SS. Paul and Barnabas and seven other saints, and on the left wing are SS. Peter, John the Baptist, Mary Magda-



Courtesy of M. Knoedler and Company

"RINALDO AND ARMIDA," BY ANTHONY VAN DYCK

lene and six other figures whose presence is indicated by their halos back of the heads in the foreground. This painting is the first of its period in the Museum's collection.

THE *Penitent Magdalen*, by Veronese, which is shown in the galleries of Durlacher Brothers, New York, represents a period in Veronese's style for which the term transition is hardly sufficient and reaction is not quite correct, yet it is something of both. Veronese began in the toils of the Michelangesque tradition, in that grand style which only the originator himself was great enough to handle; his imitators were its slaves. Fortunately Veronese, after coming to Venice, reacted from the Roman tyranny and, under the spell of Titian's Venice, perfected in the first attempt a new manner in accord with Venetian tradition. This was shortly after 1555. This brief period, in which the figure held supreme interest for Veronese, is also that of the *Annunciation* in the Uffizi and the *Vision of St. Helena* in the National Gallery in London. Later he was to become more concerned with scenery and accessories but in this initial phase of his own personal manner he is obviously pre-



Courtesy of the Bower Galleries

THIS LIKENESS OF JOHN BRANCH OF NORTH CAROLINA IS A FINE EXAMPLE OF HENRY INMAN'S WORK. BRANCH WAS SECRETARY OF THE NAVY AND GOVERNOR OF HIS NATIVE STATE AND OF THE TERRITORY OF FLORIDA

occupied with the figures of his composition. It has been suggested by Baron Von Hadeln (*Apollo*, June 1926) that this is the same painting which was in the collection of the French Ambassador, De Housset, in the seventeenth century. It has more recently been in the Falconet and Jacob Fletcher collections.

A CONSPICUOUS feature of the thirty-eighth Salon Des Artistes Indépendants was the absence of canvases by known painters. With the exception of André Lhote and Jean Metzinger, thirty-five rooms of the Grand Palais were hung with paintings by a new

generation. The fresh talent inevitably discovered among four thousand canvases, while derived from French traditions, was curiously of foreign blood.

WITH Henry Inman, who was born in Utica, New York, in 1801, and died in New York City in 1846, American portrait painting first began to emerge as a national school freed from the domination of the British tradition. Except in a few of our museums, Inman's admirable art is little known, for most of his canvasses remain in private possession, and it is extremely rare to see in a dealer's gallery so fine an

example as this likeness of John Branch of North Carolina shown in the Bower Galleries in New York. Branch was as distinguished as his appearance, having been Secretary of the Navy under President Jackson and a Governor of his native state and of the territory of Florida before it became a state.

THE first edition of a French translation of Colonna's *Hypnerotomachia Poliphili*, published in 1546, the year after the second Italian edition, forms a distinguished acquisition to the Print Room of the Metropolitan Museum. As the Museum also possesses, as a gift from J. P. Morgan, an example of the original Italian edition, printed in Venice in 1499, by Aldus Manutius, this recent accession rounds out the collection very richly. The book is especially interesting for its woodcuts in which some unknown French artist or artists have translated Italian originals in so free and spontaneous a fashion as to entirely Gallicize them. In the whole matter of typography the book is an exceedingly important contribution to the art of printing, offering a pertinent contrast to the Italian book in the extreme niceties of style which the Aldine edition has chosen to ignore.

MR. JAMES ARTHUR'S collection of clocks and watches, which numbers around eighteen hundred pieces and is one of the most famous in existence, has been presented to New York University where it is to be housed in the Gould Memorial Library. Professor Daniel W. Hering has been named curator of the Arthur collection. A library on the subject of watch and clock making is included in the gift.

There are about three hundred types of time pieces in the groups assembled by Mr. Arthur, from the sundial and hour-glass to clocks with the most complicated mechanisms. One of the most unusual is a French plate glass clock of a type of which there are only three in existence. Another is the Sir Walter Scott clock which has a brass frame modeled after the monument to Scott in Edinburgh. This clock was made by Robert Bryson of Edinburgh. Other clock makers whose names appear in the collection are Thomas Lomas, 1743, Ian

Gobels, 1767, Fabrian Robbin and Nicholas Bougreau. While the collection was formed primarily for the purpose of representing the mechanical development of watch movements, many examples have been chosen for the artistry of their cases. A Buhl clock with an especially fine tortoise shell case is one which represents the combined efforts of the artist and the craftsman.

A PAINTING which remained in London for the exhibition of Flemish primitives at the Royal Academy in January and February after its purchase for an American museum, the Detroit Institute of Arts, is the charming *Madonna of the Rose Garden*, by the Master of the Lucia Legend. This painter is known here by only one other work, a wing of a triptych in

the Johnson collection in Philadelphia whose subject is a magnificently robed Saint Catherine with the city of Bruges in the background. The *Madonna of the Rose Garden* was formerly in the Weber collection in Brussels where it has been known to a few connoisseurs and was published in a privately printed course of lectures given by Georges Hulin de Loo at the Brussels Museum. It is a painting which combines many typical and delightful qualities of the primitive Flemish school, the precision of detail, the richness of costume, a delight in the beauty of nature and a love for the city of Bruges, whose tower of Notre Dame, the Halles, the Gruuthuuse and town



Courtesy of Durlacher Brothers

"THE PENITENT MAGDALEN," PAINTED BY PAOLO VERONESE

gates are seen in the middle distance. Around the Madonna are Saint Ursula, Saint Cecilia, Saint Barbara and Saint Catherine, whose mystic marriage is symbolized by the ring, which she is receiving from the Christ Child. The Master of the Lucia Legend was so named by Dr. Max J. Friedlander from his altar-piece in the Church of St. Jacques in Bruges, showing three scenes of torture from the life of the Saint. Much more in harmony with the temper of the artist, and in fact of all his contemporaries, is the altar-piece, now in the Brussels Museum, showing the Madonna in front of a flower hedge surrounded by saints; in this there is all the child-like love of grandeur combined with an equally child-like simplicity of spirit that are distinctly Flemish. These two paintings are, respectively, of 1480 and 1489,



New York Galleries, Inc., Decorators



REVIVING the tradition of an age when the architect, the decorator and the cabinetmaker were inspired by a spirit of unity, this late XVII Century interior reveals the very essence of a well considered decorative scheme—harmony of scale and character. ~ ~ ~ ~

¶ In the paneled walls of mellow natural pine, with their richly carved cornice and mullioned cabinets, a sympathetic background has been created for the classic console and mirror, the elaborate table

and other pieces, while touches of color in the ancestral portrait and damask chair coverings relieve the deep, warm tones of pine and walnut. ~ ~ ~

¶ There is charm and interest here, a sense of *luxury*—yet there remains that feeling of restraint which is so satisfying and restful . . . an effect you may achieve with no sacrifice of distinction by recourse to the beautiful cabinetry, the treasures of antiquity and decorative resources available at these Galleries. ~ ~ ~

New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

while the Institute's new picture is, says Mr. Hulin de Loo, of about 1475 or 1480, and is close to Memling in style.

THE Carnegie Corporation has recently completed the assembling of a certain amount of material which is to be sent to twenty colleges to aid in the special training of teachers of art. Feeling that the average college collection was insufficient to supply those concrete examples by which generalizations are illustrated, this organization appropriated the sum of \$100,000 to assemble collections of photographic reproductions, prints, textiles and books which would present the development of art, particularly in Europe, but in the department of textiles to represent the Orient as well.

The colleges to which the collections go are: Antioch College, Ohio; Beloit College, Wisconsin; Bowdoin College, Maine; the University of Chicago; Colorado College; Cornell College, Iowa; University of Kentucky; Knox College, Illinois; Miami University, Ohio; Park College, Missouri; Pomona College, California; Randolph - Macon College, Virginia; St. John's College, Maryland; Stephens Junior College, Missouri; Wabash College, Indiana; Wesleyan College, Connecticut; College of William and Mary, Virginia; Dalhousie University, Nova Scotia; University of Toronto, and Queens University, Ontario.

THE largest Chinese

stone stele outside of China is now in the Chicago Art Institute. It is a little more than eleven feet high above the base, and is approximately three feet wide and eight inches thick. This is about twice the size of similar stele in other collections. It is of sixth century Wei workmanship and represents scenes from the life of the Buddha. On the back are the names of the donors and the date, which corresponds to September 1, 551 A.D. The monument, which was probably set up in the forecourt of a temple, seems to have had its original home in Shensi province in the district Kao-liang on the Fen River. The Wei were in many respects the most remarkable stone carvers ever known and the practice of this art is one which they brought with them into China from their original home around Lake Baikal in Siberia. Their

own custom was to carve in perfectly flat relief so that the design was one of incised lines; however, Buddhism, imported from India, was ushered into China with an already formed art of Greek origin in Gandhara. The Wei, converts to Buddhism, adopted the foreign manner in dealing with Buddhistic subjects as is evident on this stele; they kept the older flat style for the ornamental detail which unites the series of niches where the incidents of Gautama's life are treated in high relief.

THE Multinational Exposition, held formerly as the Trinational under the direction of Gerald Kelly at Wildenstein's, was presented in Paris at the gallery Bernheim Jeune, after a month in London at the Chenil gallery where it was opened by Viscount D'Abernon, the

former English Ambassador to Berlin. The idea of an exhibition of international art was originated by Mrs. E. H. Harriman whose intention is the propagation of international peace through art. In the preface of his catalogue, M. Paul Reboux states that the assembled works were not proposed as a complete resumé, but simply as a group of examples of the art of six nations. To groups from France, Germany, Switzerland, America, and England, Mrs. Harriman had the ingenuous idea to add some thirty canvases painted in open-air academies by Mexican children under fourteen years of age with the supervision of M. Alfredo Martinez, director of the École des



Courtesy of Durlacher Brothers

"THE MADONNA IN GLORY," BY TINTORETTO

Beaux Arts in Mexico City. It was interesting to note the appreciative attention which the French public and press gave to the German group. One may well stress the American group which more than held its own with the other countries represented, a fact which has not applied to the three previous shows of American painting in Paris. The Multinational idea will continue. Ultimately Mrs. Harriman intends to include in it the art of all nations.

FRENCH critics gave only praise to the work of Willi Baumeister, the first German painter to hold an important one-man show in Paris since the war. Like the German group in Mrs. Harriman's show, Baumeister shows the growth of contemporary painting.



A James I Oak Panelled Room complete with original doors and windows; the mantelpiece enriched with mouldings, carvings, and square cut pilasters. The room is one of particular charm enhanced by the deep rich color and fine patina of the panels, which are of the highest quality and in an excellent state of preservation. Circa 1615. Dimensions 13' 9" x 24' 10"

OLD ENGLISH FURNITURE

Period Interiors

Oak and Pine Panelled Rooms

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A SHELF OF NEW ART BOOKS

FAMOUS PRINTS. Introduction and critical notes by FRANK WEITENKAMPF. *Charles Scribner's Sons, New York. Price, \$30.00.*

ANTHOLOGIES of etchings and engravings are numerous, but there has always been needed a one-volume anthology containing, finely reproduced on fine paper, a selection of the best etchings and engravings known to the world. Mr. Weitenkampf, curator of prints in the New York Public Library, has in this sumptuous book considerably filled that need. Though he has not attempted to show these arts at their beginnings nor yet to trace their full range, he has given us a bound portfolio of renowned examples. The book has seventy plates, of which the majority are from etchings and engravings. A scattering of mezzotints, woodcuts, and lithographs is added. Mr. Weitenkampf's choice is generally felicitous and his volume achieves an excellent unity. Improving on the method of many previous editors, he has caused most of the reproductions to be actual size. None is enlarged and but a few have had to be reduced.

It is to be wished that there had been included more of the early masters, especially such of the earliest Germans as the "Master E. S." Many persons will further wish that obviously typical examples had always been chosen; for instance, that the late Scandinavian, Zorn, had been represented by one of the sunlit nudes rather than by the *Evening Girl Bathing*. Still other persons will feel that certain opportunities have been overlooked, as when Nanteuil is represented by the portrait of *Loret*, marvelous though it be, rather than by one of the equally notable portraits which also show that artist's superb delineation of textures. Often the principle of selection is not clear. No reason exists for including Lalanne and Buhot while excluding their contemporaries, Jacque and Corot, except that with only seventy plates at his disposal, everybody could not be brought in.

Worshippers at the shrine of Whistler will be enchanted to find that the epigrammatist of the 'nineties has been given five of the seventy plates, an equal number with Rembrandt and Dürer. Those persons for whom Whistler's prints are an annoyance will of course be irritated. And indeed it is whimsical to have five Whistlers in an anthology which has no space for some of the greatest masters. Surely no one else except the late Joseph Pennell would have wished thus to suggest that as an artist Whistler ranks with Rembrandt and Dürer. Had Pennell been the anthologist the volume would have been nearly all Whistlers.

Famous Prints is not, however, a mere collection of whims. Though a good many of the entries could be questioned, the majority are quite above controversy. No editor could have bettered the choice of single specimens from the works of Callot, Piranesi, Meryon, Schongauer, Pollaiuolo, Mellan, Morin, Cranach, and Delacroix, to mention but a few. In general, this convenient portfolio is by far the soundest small selection ever offered the public. Would that it might be prominently displayed in every library in America.

Sculpture and oil painting are in this country the favored fine arts. We seem to have considered prints, along with pastel and water-color, as minor achievements. Their audience is accordingly small. A few of our universities are now regularly giving courses of study in prints. Perhaps we shall in time discover that etching, engraving, and the similar arts require genius as great as for sculpture and oils. After that popular discovery, an increasing audience may come to appreciate what the small body of print lovers knows already: that the products of these arts are neither cold nor forbidding, as is generally thought, but are warm and enticing. No mediums express power with surer force, or grace with happier charm. May all our colleges follow the lead of the few and add a study of prints to the curriculum! Mr. Weitenkampf's anthology would be of service even there. For though it does not attempt to be either thorough or complete, it offers many rare states and impressions; and the reproducing is always triumphantly fine.

MALCOLM VAUGHAN.

COLONIAL FURNITURE IN AMERICA. By LUKE VINCENT LOCKWOOD.
2 vol. *Charles Scribner's Sons, New York. Price, \$30.00.*

THIS is the third edition of Mr. Lockwood's commendable book which first appeared in 1901. It is without doubt the most exhaustive treatment of the subject of colonial furniture up to date. It suffices to say that the author has given us two volumes which may be compared favorably with the well known works of Percy Macquoid and Herbert Cescinsky on English furniture.

The third edition differs from the second by the addition of two supplementary chapters and about one hundred and thirty plates of new subjects which have become available since the previous edition of 1913. The new photographs are for the most part unusually fine examples well worth inclusion; some of them are interesting departures from the usual type. The book now contains over a thousand splendid illustrations of furniture produced in America from the earliest days of colonization to about the year 1840.

(Continued on page 89)



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A SHELF OF NEW ART BOOKS

(Continued from page 86)

Colonial Furniture in America has always been especially valuable to collectors, who should be able to place any particular piece by its points of similarity to some of Mr. Lockwood's plates. The book has been written quite frankly around the photographs and, aside from the illustrations, the unlimited information it contains will in general be found centered in the discussion of some representative piece. We should add that in one of the supplementary chapters Mr. Lockwood has brought to light the name of Nicholas Disbrowe, a cabinetmaker living in Hartford in the seventeenth century, and the discussion of his work as well as the illustrations are of more than ordinary interest.

HORACE WESLEY OTT.

A METHOD FOR CREATIVE DESIGN. By ADOLFO BEST-MAUGARD.
Alfred A. Knopf, New York. Price, \$2.50.

PROBABLY the most conclusive commentary on Mr. Best-Maugard's theory of design is the work of his own Mexican school-children who have practiced it, and to anyone who has seen the astonishing virility and originality of their work no word of commendation is necessary for this unique system. It is based on a thorough-going belief in the innate creative ability of every child and the great expanse of satisfaction that awaits its development, if only it is not too stifled in primary instruction. The author believes that in training a child "the first step is to free him from timidity by means of a flexible craftsmanship, in order that the expansion of his ideas may be encouraged by perfect command of method." He should be impressed with the necessity of following his own conception, to have faith in it, and never to desert it for the easier method of copying.

The wisdom of these principles can hardly be denied and Mr. Best-Maugard has put them into practice with a realization that the creative expression of a child is directly analogous to that of primitive races. In his studies of the arts of such peoples he has found what he considers the basis of all their design—seven motifs which underlie all their decoration. These are the spiral, the circle, the half-circle, the "S" line, the wavy line, the zigzag line, and the straight line. With these, singly or in combination, he sets the student entirely free to do as he will, offering him only suggestions as to their uses and variations. He sees these motifs as a basis for all the forms of nature and not merely as abstract design, and thus he points out how animals, flowers, inanimate objects, and human beings may be evolved from them. He makes but one admonition: "Composition must be creative. Keep always in mind that original designing forbids a mere copying from life, and that the artist is not limited only to possibilities in Nature. In design, the artist is free to draw a butterfly larger than the tree it hovers over, or a bird and a house of equal size. It is only important that the finished composition be beautiful and right, the result of an honest mood and a careful plan."

In the second half of the book, wherein the author addresses older students as to *why* as well as *how*, his ideas achieve the dignity of philosophical thought, but often they manifest also the too-subtle danger of codified philosophy—an over-emphasis on the code, on the harmonious building up of a definite system, to the impairment of the fabric of that system. His theories are worthy of the sincerest consideration but when they are made the basis of an entire system of thought, agreement with him is more optional.

Mr. Best-Maugard supervised the splendid work in the art classes of Mexican public schools for two years after which he gave instruction in art courses at the University of California, and accordingly has had ample opportunity to prove his beliefs. As we have said before, better proof could not be found.

ELIZABETH TODD.

THE PRACTICAL BOOK OF LEARNING DECORATION AND FURNITURE. By EDWARD STRATTON HOLLOWAY. *J. B. Lippincott Company, Philadelphia. Price, \$4.50.*

WHILE perhaps a trifle anachronistic in that it constitutes the guide to three earlier volumes of the Practical Series, this book will doubtless be welcome to votaries of the art of interior decoration. With the increasing number of entrants to this somewhat abused profession, a more complete study of its complexities is essential if we are to obtain that restful æstheticism which so few decorators succeed in attaining. Reminding his readers of the decadence in the mobiliary art during the past century, the author deals with the history of furniture since the Renaissance in a manner simple and instructive. The chatty method employed in discussing the various periods will appeal to and assist the beginner in becoming familiar with the changing characteristics. Similarly the grouping of the illustrations will

(Continued on page 90)



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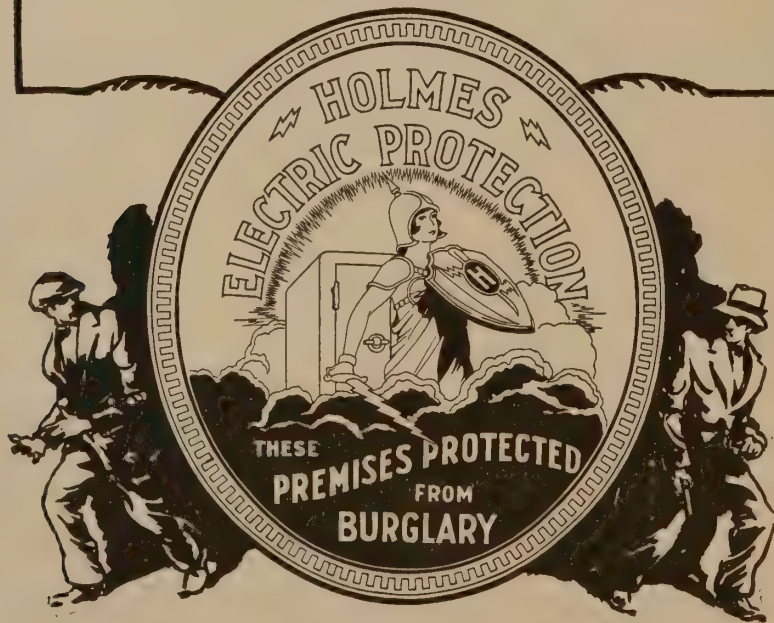
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A SHELF OF NEW ART BOOKS

(Continued from page 89)

further help the student to distinguish between work of different countries at a given period, while the paragraphs designated as "memory-aid" if followed should prove of undoubted educational value. The question which the author asks regarding our justification of using other old-world styles than those of England should, if such doubt exists, long ago have received its quietus. Any such implication can only emanate from those who cling to a hoary conservatism closely bordering upon the snobbish, for even the "pure or nearly pure English" will admit that the styles of their forbears are based on those of continental Europe.

We take issue with Mr. Holloway "that referring to volumes at one's side is very convenient," and we suggest that this book should be first read while ignoring the many references to other volumes. When, however, the student has obtained an outline of the history of furniture, so clearly set forth in this work, he should then re-read it conjointly with the other volumes of the course. The advice that more rapid progress accrues from the study of authentic examples is as essential as it is infrequently given by writers. This "efficiency" book should be read by all those who aspire to assist in the uplift of our decorative schemes, for by so doing they will be reminded that the beautifying of interiors is not restricted to paint, wall-paper, and lamp shades, but that these must remain subsidiary to that more important decorative woodwork known as furniture.

EDWARD WENHAM.

THE YANKEE WHALER. By CLIFFORD W. ASHLEY. *Houghton Mifflin Company, Boston. Price, \$20.00.*

THE whaling industry is gone and with it has passed one of the most remarkable achievements on the seas, but the regret with which we view the passing of old institutions has in this instance at least a palliative in the present volume by Mr. Ashley. It is more than a memorial to these ships, their crews, and their work: it is as fine a record of them as ever could be made with pen and brush. The author grew up in a whaling town and actually shipped in a whaler, on what was one of the last trips to be made under the old regime. In this book he has incorporated not only an account of that trip, but information on the industry as a whole which will undoubtedly be regarded hereafter as a standard work on this subject. It is not merely a careful compilation of facts, although it is certainly that, but an unfolding picture which holds the reader spellbound to the last page.

Mr. Ashley's own paintings which illustrate the volume are an invaluable complement to the text. It seems almost impossible that ours should be such rare good fortune as to have a man who is artist as well as whaler, and scholar as well as sailor to preserve for posterity a record of the industry, but such is the case, and he has accomplished his task with a love for his subject that is equaled only by his desire to present it with complete accuracy. In this he has been so successful that there is nothing more that can be contributed. Only fiction can add to the achievement of Mr. Ashley. E. T.

A BOOK OF OLD MAPS. Compiled and edited by EMERSON D. FITE and ARCHIBALD FREEMAN. *Harvard University Press, Cambridge. Price, \$25.00.*

THE quotation from Mercator's Atlas (1633) which is printed on the fly-leaf of this volume is a fitting expression of its purpose: "This worke then is composed of Geographie (which is a description of the Knowne Earth and the parts thereof) and Historie, which is (Oculus mundi) the eye of the World. These two goe inseperably together, and as it were hand in hand, or as Doctour Heylin saith, are like unto the two fire-lights Castor and Pollux seene together, crowne or happiness, but parted asunder, menace a shipwreck of our content, and are like two Sisters intirely loving each other, and cannot without pittie be divided."

The book is nominally a collection of geographers' maps, starting with that made by Claudius Ptolemy of Alexandria in the second century A.D., and proceeding to the close of the American Revolution. This stately series is not only geography, however, but a very potent ally of history as well, the two going "inseperably together," as advised. For example, an examination of these documents shows precisely the development of the people in their knowledge of the world about them and explains in large measure their attitude towards it. The maps of the early Norse settlers in Greenland are one of the most important sources of our knowledge of the progress of discovery before 1492, and the early maps of North America are indispensable in any study of our pioneer colonists. The documents themselves are beautifully and accurately reproduced, while the text is of that scholarly dignity which such a handsome and erudite volume demands.

E. T.

(Continued on page 96)



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(Continued from page 90)

A SHORT HISTORY OF ITALIAN ART. By ADOLFO VENTURI. Translated by Edward Hutton. *The Macmillan Company, New York.* Price, \$4.00.

As a part of that devotion to Italy of which Edward Hutton has given so many evidences both as author and editor, here is a translation of a book that the student of art who does not read Italian must often have looked at with particular longing. While the student who hopes to become a specialist might wish that it had been Venturi's more monumental work (his nine volume *Storia dell'arte Italiana*) that had found its way into English, the appearance of this translation of Venturi's single volume of the history of Italian architecture, sculpture, and painting (*L'arte Italiana, disegno storico*, Bologna, 1924) fills a definite place in the literature accessible to the English student of these three related arts of Italy.

The new volume is longer by fifty pages than the original because of additional illustrations, of which the complete number is three hundred. The book begins with the development of Christian art out of the ruins of classic Rome and traces its subsequent course. Painting appears in the fourteenth century and its origin in the work of Pietro Cavallini, Cimabue and Giotto, Duccio and Simone Martini, is the subject of a chapter which permits itself something more of detail than the following survey of the more crowded period of the Renaissance. The fifteenth and sixteenth centuries and the post-Renaissance witness an even development in painting, sculpture, and architecture and the division of these periods into the three aspects keeps each in its natural relation to the other two.

H. C.

MODERN MASTERS OF ETCHING: SIR FRANCIS SEYMOUR HADEN; F. L. GRIGGS. 2 volumes. Introductions by MALCOLM C. SALAMAN. *The Studio, 44 Leicester Sq., London.* Price, 5 s each.

THE latest additions to this library of modern etchers are Seymour Haden and F. L. Griggs. Each volume contains twelve well-made reproductions of the artist's plates and a short essay of presentation by Malcolm C. Salaman, making the book a very satisfactory introduction for the layman to the manner and general quality of the work of these men. Mr. Salaman's forewords are not deeply critical but neither, on the other hand, are they merely fine phrases and indiscriminate enthusiasm. They are a straightforward expression of his admiration for these artists. The two volumes, in fact, carry on admirably the tradition of their predecessors, which is to give an authentic and inexpensive expression to the achievements of the principal modern exponents of this art.

E. T.

OLD DERBY PORCELAIN. By FRANK HURLBUTT. *Frederick A. Stokes Company, New York.* Price, \$5.00.

THAT the products of Derby rank as high in artistic qualities as any porcelain will be conceded, but the opening paragraph of the preface to this book will meet many disputants among collectors. When we are told that the purpose "is to enable readers to recognize the artist-workman by his work," the conjecture arises whether the author can fulfil this premise. It is very patent as the book proceeds, however, that he has succeeded admirably and in a simple, direct manner, unblurred by technicalities, which permits the reader to retain the information set forth. The lack of conventionality for which the author demurely apologizes and which is apparent in the makeup of the volume, tends to concentrate the reader's attention upon the chapter he may for the moment be studying. Mr. Hurlbutt's method of collocating the references and the illustrations is one that should recommend itself, as should the practice of furnishing enlarged detail of the pieces illustrated. An example of this is the moss rose by William Pegg the Quaker. Clearly as Mr. Hurlbutt describes this splendid piece of porcelain-painting in his text, the student obtains an even more impressive picture of the characteristic manner of this painter from the plate showing minute details. Similarly the enlargement of Zachariah Boreman's miniature, *View of Dove Dale*, and others, afford those who are unable to obtain actual specimens a better opportunity to become familiar with the styles of the different artists than is usually obtained from illustrations.

E. W.

FIFTY FAMOUS PAINTERS. By HENRIETTA GERWIG. *Thomas Y. Crowell Company, New York.* Price, \$3.50.

A KNOWLEDGE of the history of the arts and of the biographies of artists is one necessity for understanding. Accordingly a book like this of Miss Gerwig's, which attempts to give as much of this information as

(Continued on page 99)

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A SHELF OF NEW ART BOOKS

(Continued from page 96)

practicable to as large an audience as possible, is distinctly worth writing. Her volume is confined to the artists themselves rather than to history, and her brief biographies make no attempt at criticism, but they do give in convenient form enough information about the lives of outstanding painters from Giotto through Manet, the Pre-Raphaelites, and Whistler and Sargent to make these names assume a certain reality and to serve as starting points at least for further study. This last is made easier by the "brief reading list" in the appendix, which offers pertinent suggestions in bibliography. E. T.

METALCRAFT AND JEWELRY. By EMIL F. KRONQUIST. *The Manual Arts Press, Peoria, Ill. Price, \$2.00.*

THIS instructive little book might not inaptly be compared to some of those fascinating mechanical toys which fathers purchase for the amusement of their young sons and which prove of equal if not greater interest to the parents. The elementary manner in which the subject of metalwork is explained, combined with the simple diagrams illustrating the various methods of accomplishing the desired results, should appeal to the veriest tyro, provided he has the slightest mechanical bent. In fact, it would not be an extravagant prophecy to suggest that this book will awaken ambitions in many adults to adopt this craft as a hobby. The ever increasing appreciation of the artistic in the inanimate would be further stimulated by a knowledge of the process of production.

Although we might perhaps have wished that Mr. Kronquist had devoted somewhat more space to the subject of the larger and more important and useful articles, the book is in no respect superficial. The chapter dealing with the raising of metal gives us considerable insight into this branch of metal work, and the table of the comparative hardness of semi-precious stones is of an informative value seldom found in primers. Many possessors of rare stones are unaware that comparison of values is largely based upon the relative hardness to that of the diamond, which with lapidaries is used as the standard. In instructing his student as to the various methods of metal coloring, the author admits that no other agency can bestow the beautiful patina with which nature through time films the works of man, but then he tells us that nature may be hastened by the use of chemical compounds. In this subject, as throughout the entire treatise, a thorough and practical knowledge of metals is manifest and the different means suggested for assisting nature will enlighten many as to the patina of twentieth century "antiques." E. W.

THE EPIC OF KINGS. Retold from Firdusi's Shah-Nameh by HELEN ZIMMERN. *The Macmillan Company, New York. Price, \$2.50.*

THESE ancient hero tales of Persia have been "rediscovered" by Wilfred Jones and presented in this volume in a fashion well conforming to their lineage. The tales themselves have the epic quality of a race that is lusty and young and they are frequently enhanced by a wit that loses nothing by its apparent nonchalance. Mr. Jones' illustrations conform well to these requirements of the text and show a simplicity and vigor which are thoroughly modern and thoroughly appropriate to his age-old material. The entire appearance of the book is one of good taste and very evident concern for consistency of subject and presentation. E. T.

BOOKS RECEIVED

THE ENGRAVED DESIGNS OF WILLIAM BLAKE. By LAURENCE BINYON. *Charles Scribner's Sons, New York. Price, \$35.00.*

VICTORIAN PHOTOGRAPHS OF FAMOUS MEN AND FAIR WOMEN. By JULIA MARGARET CAMERON. *Harcourt, Brace and Company, New York. Price, \$10.00.*

IL BRONZO E IL RAME NELL' ARTE DECORATIVA ITALIANA (Bronze and Copper in Italian Decorative Art). By ARTURO PETTORIELLI. *Brentano's, New York. Price, \$12.50.*

PICTURESQUE YUGO-SLAVIA. By KURT HIELSCHER. *Brentano's, New York. Price, \$7.50.*

ETCHINGS AND BLOCK PRINTS OF BLANDING SLOAN. Foreword by IDWAL JONES. *Johnck, Kibbee and Company, San Francisco. Price, \$1.00.*

A HISTORY OF ARCHITECTURE. By A. D. F. HAMLIN. *Longmans, Green and Company, 55 Fifth Avenue, New York. Price, \$2.25.*

MRS. EHRLICH



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ART CALENDAR

Ackermann Galleries, 50 East 57th St. Etchings by Joseph Gray, through Mar.

Agnew, Thomas and Sons, 125 East 57th St. Old masters of English, Dutch, and Italian schools.

Ainslie Galleries, 677 Fifth Ave. Paintings by Carl W. Brandren, Mar. 1-15; portraits by Jerry Raymond Wickwire and sculpture by Clara Lathrop Strong, Mar. 15-30.

American Fine Arts Society, 215 West 57th St. One hundred and second annual exhibition of National Academy of Design, Mar. and Apr.

Anderson Galleries, Park Ave. and 59th St. Portraits by Douglas Chandor, Mar. 1-19; exhibition by New York Society of Women Artists, Mar. 10-19.

Arden Galleries, 599 Fifth Ave. Exhibition by Needle and Bobbin Club, Mar. 11-18; fourth annual exhibition by New York Society of Landscape Architects, Mar. 22, through Apr.

Art Center, 65 East 56th St. Paintings by group of Japanese artists, Mar. 1-7; paintings and bronzes by Miss Gwendolyn Williams and paintings by Mrs. Altheus Cole, Mar. 1-14; paintings by George Travers, Mar. 1-24; exhibition of interior decoration, Mar. 28-Apr. 9.

Babcock Galleries, 19 East 49th St. Paintings by Henry S. Eddy, Mar. 1-12; paintings by Benjamin Cratz, Mar. 14-26; paintings by Russell Cheney, Mar. 28-Apr. 9.

Bonaventure Galleries, 536 Madison Ave. Exhibition of autographs, portraits, and historical scenes.

Bossert Hotel, Montague and Hicks Sts., Brooklyn. Ninth annual exhibition of Brooklyn Society of Miniature Painters, Mar. 1-31.

Brunner Galleries, 27 East 57th St. Paintings by Bernard Karfiol, to Mar. 12; paintings by Kikoine, last two weeks.

Corona Mundi, International Art Center, 310 Riverside Drive. International exhibition of old and modern paintings, through Mar.

Daniel Galleries, 600 Madison Ave. Group show of modern painters, through Mar.

De Hauke Galleries, 3 East 51st St. Exhibition of contemporary painters.

Dudensing Galleries, 45 West 44th St. Paintings by Buk and terra-cottas by Carl Walters, Mar. 14-Apr. 1.

Dudensing, F. Valentine, 43 East 57th St. Paintings and water-colors by Raoul Dusy, through Mar.

Durand-Ruel Galleries, 12 East 57th St. Paintings by Guy Sangel, Mar. 3-15.

Ehrich Galleries and Mrs. Ehrich, 36 East 57th St. Exhibition of old masters; silk murals by Mrs. Lydia Bush Brown, through Mar.

Fearon Galleries, 25 West 54th St. English portraits, through Mar.

Ferargil Galleries, 37 East 57th St. Paintings by William S. Chase, through Mar.

Grand Central Galleries, 15 Vanderbilt Ave. Exhibition by Decorators Club of New York, Mar. 1-15; paintings by Charles W. Hawthorne, Mar. 1-16; sculpture by R. Tait McKenzie, Mar. 8-22; drawings by George de Forest Brush, Mar. 14-26.

Higgs, P. Jackson, 11 East 54th St. Italian and Flemish primitives, portraits by Rubens, Van Dyck, Thomas de Keyser, Boucher, Hogarth, Romney, Angelica Kaufman, Raeburn, Stuart.

Hispanic Society of America, 156th St. and Broadway. Paintings by old and modern Spanish masters.

Holt Galleries, 630 Lexington Ave. Paintings by Jean Jacques Pfister, Mar. 1-12; paintings by Nell Choate Jones and Eugene Jones, Mar. 14-31.

Kelekian, D. G., 598 Madison Ave. Antique Oriental sculpture and pottery; Gothic sculpture.

Kennedy Galleries, 693 Fifth Ave. Marine paintings by John P. Benson, through Mar.

Keppel Galleries, 16 East 57th St. Dutch etchings of fifteenth and sixteenth centuries, through Mar.

Kleinberger Galleries, 725 Fifth Ave. Italian and Flemish primitives.

Kleykamp Galleries, 3 East 54th St. Siamese bronzes from the thirteenth to the seventeenth century, through Mar.

Knoedler Galleries, 14 East 57th St. Line portraits from Dürer through Ferdinand Gaillard, through Mar.

Kraushaar Galleries, 680 Fifth Ave. Paintings by Gifford Beal, Mar. 8-24; sculpture and drawings by Margaret Sargent, Mar. 26-Apr. 3.

John Levy Galleries, 599 Fifth Ave. Eighteenth century portraits of Barbizon school; modern French and American paintings.

Lewis and Simmons, 730 Fifth Ave. Old masters and art objects.

Macbeth Galleries, 15 East 57th St. Paintings by members of the Boston Guild and water-colors by Aiden L. Ripley, Mar. 1-14; paintings by Malcolm Parcell, Mar. 15-28.

Metropolitan Museum, Fifth Ave. and 82nd St. American miniatures, Gallery C 31 A, Mar. 14-Apr. 24; Carnarvon collection of Egyptian art, Gallery I D6; embroidered waistcoats, Gallery H 19; exhibition of prints: Pieter Brueghel, Mary Cassatt, 19th century English color prints, Galleries K 37-40; Russian brocades, Galleries H 16, through Mar.

Milch Galleries, 108 West 57th St. Paintings of Spain and North Africa by Lillian Gent and water-colors of Brittany by Sigurd Skou, Mar. 7-26; loan exhibition of paintings by Henry Golden Dearth and water-colors by Martha Walter, Mar. 28-Apr. 16.

Montrose Galleries, 26 East 56th St. Paintings by Lee Hersch, Feb. 28-Mar. 12; paintings by Bryson Burroughs, Mar. 14-26.

New Art Circle, 35 West 57th St. Recent paintings by Max Weber, Mar. 7-Apr. 5.

New Gallery, 600 Madison Ave. Paintings by A. Donghi, Feb. 28-Mar. 12; paintings by Sidney Lausman, Mar. 15-31.

Our Gallery, 113 West 13th St. Contemporary American paintings.

Parish-Watson, 44 East 57th St. Chinese porcelain and pottery and Persian pottery.

Persian Art Center, 50 East 57th St. Persian textiles, lacquers, miniatures.

Ralston Galleries, 730 Fifth Ave. Eighteenth century English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave. Modern American paintings.

Reinhardt Galleries, 730 Fifth Ave. Exhibition of sculptured models of the pioneer woman, Feb. 26-Mar. 19.

Roerich Museum, 310 Riverside Drive. Exhibition of paintings by Nicholas Roerich.

Salmagundi Club, 47 Fifth Ave. Exhibition of water-colors, Mar. 12-30.

Schwartz Galleries, 517 Madison Ave. Exhibition of prints by modern masters, through Mar.

Seligmann, Jacques, 3 East 51st St. Loan exhibition of religious art, Mar. 17-Apr. 17.

Weyhe Galleries, 794 Lexington Ave. Water-colors and drawings by Rockwell Kent, Mar. 7-26; paintings by Vincent Canadé, Mar. 27-Apr. 9.

Wildenstein Galleries, 647 Fifth Ave. Exhibition of Edouard Kann collection of fourteenth, fifteenth, and sixteenth century miniatures.

Williams, Max, 805 Madison Ave. Ship models and prints and paintings of ships.

Yamanaka, 680 Fifth Ave. Siamese and Cambodian statues in bronze.

Howard Young Galleries, 634 Fifth Ave. Collected paintings by American and foreign artists.

AMHERST, MASS.

Amherst College. Color woodcuts by A. Rigden Read,* Mar. 3-25.

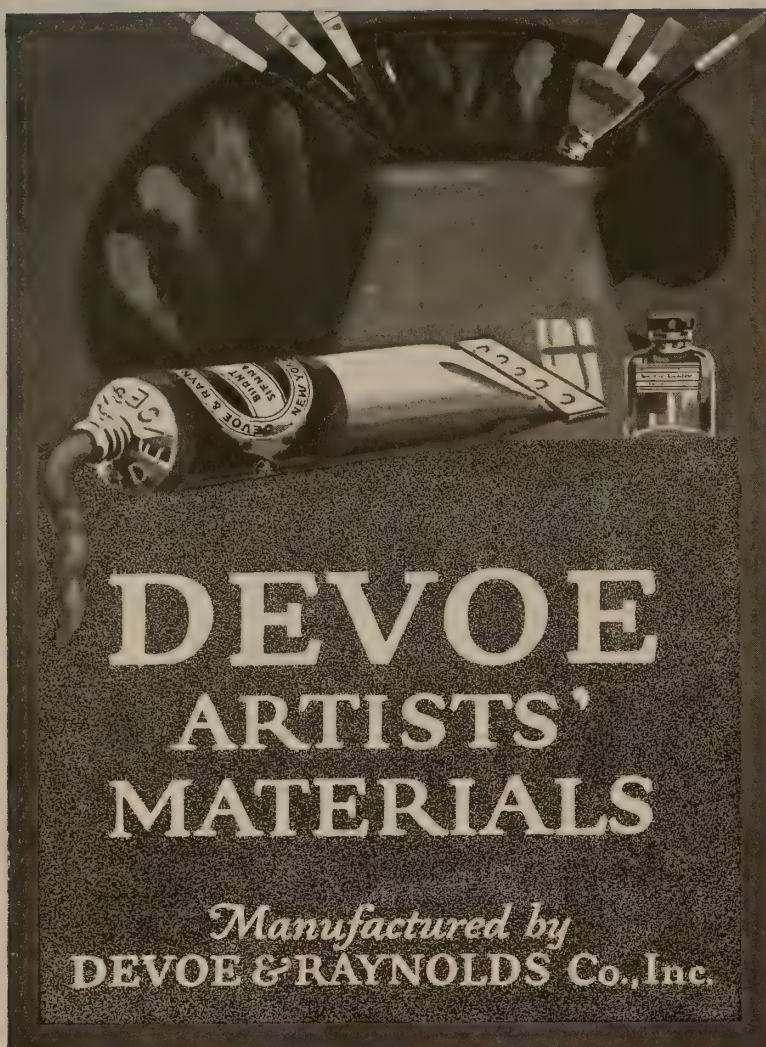
AUSTIN, TEX.

Austin Art League. Paintings from the National Academy of Design,* Mar. 1-15.

BOSTON

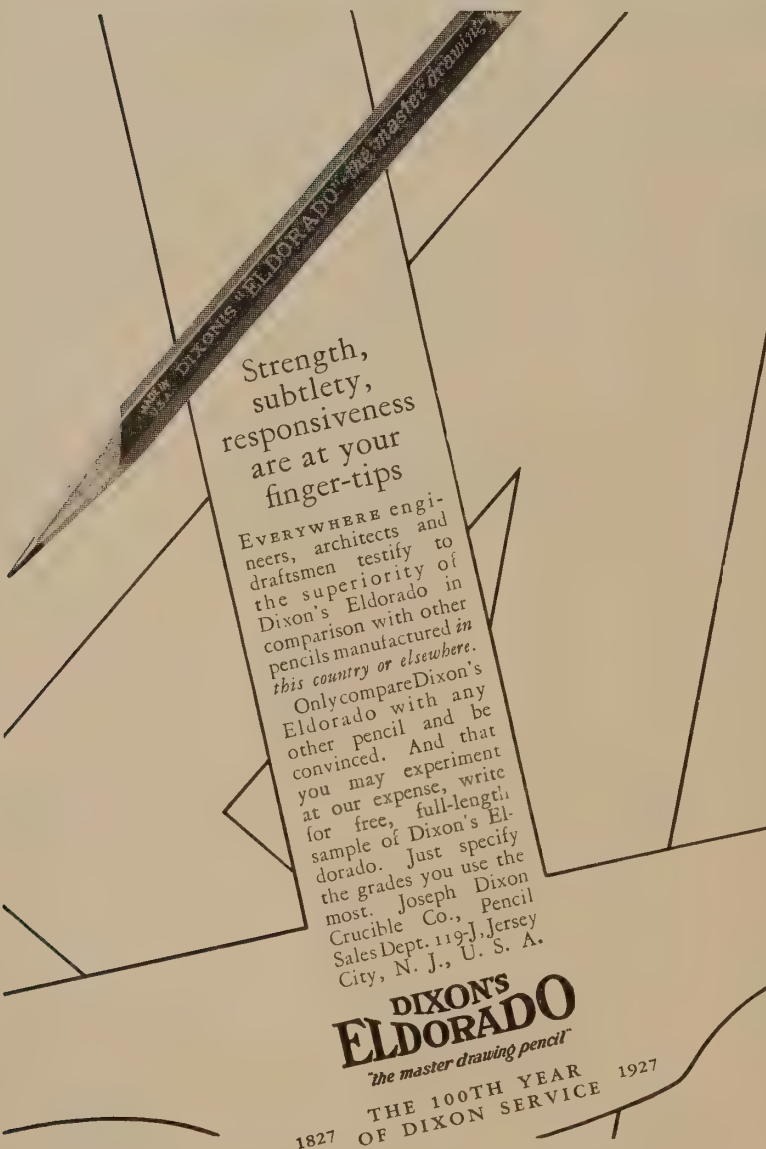
City Club. Wood-block prints by Elizabeth Keith,* Mar. 1-26.

(Continued on page 106)



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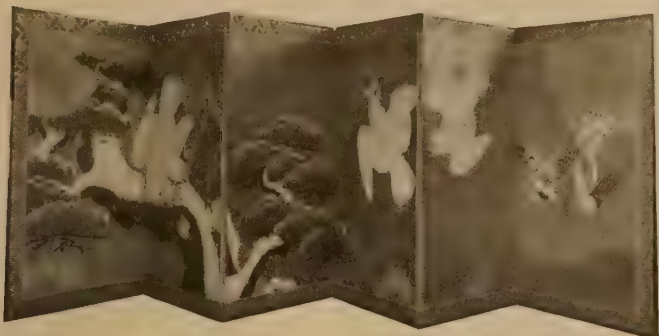
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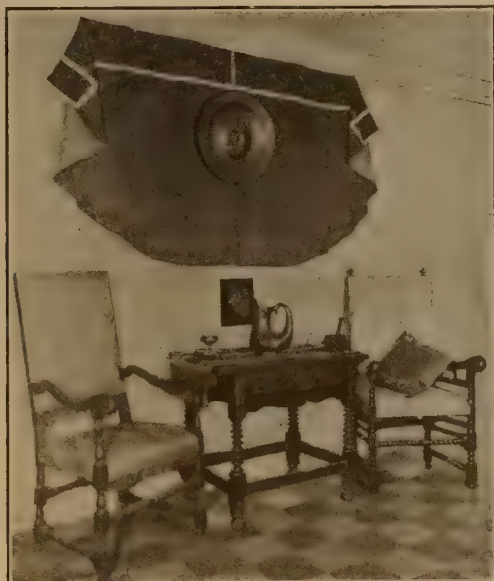
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PORTRAITS BY EL GRECO IN AMERICA

(Continued from page 30)

ities of this model accord so closely with the personality of Greco as we reconstruct it from his pictures and from contemporary documents." Whether or not the painter was also the sitter, Greco has in this portrait recorded his own disillusionment. Weary and embittered after some sixty years of life, the model looks vehemently out at the beholder from an emaciated face. His piercing eyes are melancholy and querulous and "the mouth appears to twitch with impatience and exasperation." But what an unforgettable face! In its relentless honesty, in its overt emotionalism, in its exterior expression of interior discontent, the Greek here consummates—albeit tormentedly—the spiritual violence that runs suppressed through much of his portraiture and bursts turbulently over all his ecclesiastical painting. The color is luminous but not high; the drawing, sculptural; the form bold and severely simple. The appeal to the spectator's sympathy amounts to entreaty. Surely persuasion can go no further in portraiture. The date 1609 is the one which is now given this canvas.

Between 1609 and 1611, says Dr. Mayer, Greco painted the three-quarter length *Portrait of a Nobleman* in a black doublet, recently discovered in Europe and acquired last summer by Herschel V. Jones of Minneapolis. How far the Greek pupil of Titian has departed from the Venetian style! Against a gray background the patrician model is painted with a striking effect of animation. Although a few details are introduced into the picture, yet no detail whatsoever is allowed to divert the attention from the linear design. Intentionally or not, the ruff and cuffs are merely suggested; even the face is secondary; and the ornament depending from a ribbon around the neck is added for linear reasons. The drawing is astonishingly swift and of a fluency that is almost fluid. The dynamism of design which is to-day the goal of the modern school was here three centuries ago attained with a force that impresses the spectator as if he had looked on a graceful design flutteringly made by lightning. All the impatience of the aging Greek is here magnificently subjected to pictorial form rather than to poetic expression. What many others "strive to do, and agonize to do, and fail in doing," Greco achieves. It is not surprising that among our modern painters El Greco has come to be looked on as a god—the twentieth century god of Spanish art.

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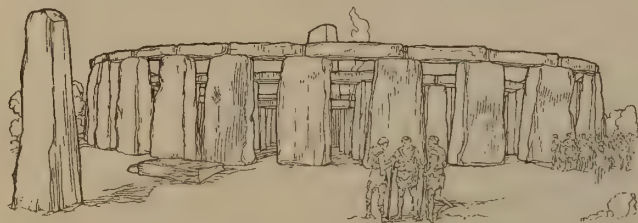


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ART CALENDAR

(Continued from page 100)

Museum of Fine Arts. Exhibition of work by members of the Society of Arts and Crafts, Mar. 1-20.

CANTON, OHIO

Woman's Club. Paintings by William P. Silva,* Mar. 3-24.

CARTHAGE, ILL.

Carthage College. Etchings and wood-block prints,* Mar. 18-Apr. 1.

CASPER, WYO.

Casper Fine Arts Club. Rotary exhibition from Boston Water-Color Club,* Mar. 8-22.

CHATTANOOGA

Chattanooga Art Assoc. Original illustrations,* Mar. 8-25.

CHICAGO

Art Institute. Selected group of paintings from the twenty-fifth International Exhibition at Carnegie Institute; sculpture by Paul Manship; work of New Mexico painters, Mar. 15-Apr. 17.

Chicago Galleries Association, 220 N. Michigan Ave. Landscapes by Charles Dahlgreen and Frank V. Dudley; water-colors by Thomas Hall, Mar. 15-Apr. 2.

CINCINNATI

Art Museum. Work of Ohio women, through Mar.

CLEVELAND

Museum of Art. Exhibition of historic European textiles, Textile Study Room, through Mar.

COLUMBUS, OHIO

Gallery of Fine Arts. Exhibition from Cleveland School of Art,* Mar. 3-25.

DECATUR, ILL.

Art Institute, West Main and Pine Sts. Paintings from Women's Club of New York, through Mar.

DURHAM, N. C.

Duke University. Paintings by contemporary American artists,* Mar. 1-14.

EAST LIVERPOOL, OHIO

Chamber of Commerce. Architectural photographs and drawings,* Mar. 25-Apr. 6.

FAYETTEVILLE, ARK.

University of Arkansas. Paintings lent by the Metropolitan Museum, New York,* Mar. 1-14.

GRAND RAPIDS

Public Library. Rotary exhibition of water-colors,* Mar. 3-25.

JOPLIN, MO.

Art League. Interior decoration exhibition,* Mar. 3-25.

KANSAS CITY, MO.

Art Institute. Selected paintings from the Thirty-ninth Annual American Exhibition at the Chicago Art Institute, Mar. 23-Apr. 24.

LINCOLN, NEB.

Art Association. Selected paintings from the Thirty-ninth Annual American Exhibition at the Chicago Art Institute, to Mar. 13.

University of Nebraska. Paintings lent by the Metropolitan Museum, New York,* Mar. 18-Apr. 1.

LOS ANGELES

Museum, Exposition Park. Paintings by Thomas Eakins and Valeri de Mari; William Preston Harrison collection of modern French paintings; Eighth Annual International Exhibition by Print Makers Society of California, Mar. 1-31.

MACON, GA.

Art Association. Thirty paintings by contemporary American artists,* Mar. 3-18.

MIDDLETOWN, CONN.

Wesleyan University. Paintings lent by the Metropolitan Museum, New York,* Mar. 1-14.

MILWAUKEE

Milwaukee-Downer College. Paintings by contemporary American artists,* Mar. 1-14.

MITCHELL, S. D.

Dakota Wesleyan University. Reproductions of paintings by famous masters,* Mar. 1-14.

MUSKEGON, MICH.

Hackley Gallery of Fine Arts. Selected paintings from the Thirty-ninth Annual American Exhibition at the Chicago Art Institute, Mar. 11-Apr. 10.

PEORIA, ILL.

Art Institute. Exhibition of linens from New York, through Mar.

PHILADELPHIA

Art Club. Modern exhibition by Burt V. Flannery, Robert Riggs, Earl Horter, Roy Spreter, Paul Froelich, Ross Shattuck, and Charles Coiner, Mar. 4-19.

Pennsylvania Academy of the Fine Arts. One hundred and twenty-second annual exhibition of oil paintings and sculpture, to Mar. 20.

Pennsylvania Museum. Exhibition of tapestries; loan exhibition of ninety-five Italian engravings, 15th to 18th century, through March.

PITTSBURGH

Carnegie Institute, Dept. of Fine Arts. Annual photographic salon from the photographic section of the Pittsburgh Academy of Science and Art, Mar. 19-Apr. 17.

PROVIDENCE, R. I.

Rhode Island School of Design. Exhibition of American costume silks,* Mar. 3-25.

RICHMOND, KY.

Eastern Kentucky State Normal School and Teachers' College. Paintings lent by the Metropolitan Museum, New York,* Mar. 1-15.

ROCKFORD, ILL.

Art Association, 405 N. Church St. Exhibition by Edgar S. Cameron, Mar. 1-12.

SAN ANTONIO

Art League. Paintings from the National Academy of Design,* Mar. 20-31.

SAVANNAH

Telfair Academy of Arts and Sciences. Paintings by six distinguished American artists,* Mar. 3-25.

SCHENECTADY, N. Y.

Union College. Exhibition of American pottery,* Mar. 1-31.

STATE COLLEGE, PA.

Pennsylvania State College. Etchings and wood-blocks,* Mar. 18-Apr. 1.

SYRACUSE, N. Y.

Museum of Fine Arts. Sixth International Water-Color Exhibition from the Chicago Art Institute, Mar. 1-31.

TUSCALOOSA, ALA.

University of Alabama. Paintings by contemporary American artists,* Apr. 1-7.

URBANA, ILL.

University of Illinois. Etchings and wood-block prints,* Mar. 1-14.

WICHITA, KAN.

Art Association. Exhibition by Print Makers Society of California, Mar. 5-20.

WOOSTER, OHIO

Wooster College. Paintings lent by the Metropolitan Museum, New York,* Mar. 18-Apr. 1.

YONKERS, N. Y.

Museum of Science and Arts. Photographs of cathedrals,* Jan. 20-Apr. 20.

YOUNGSTOWN, OHIO

Butler Art Institute. Exhibition from Thurber Galleries, Chicago, of paintings by Daniel Garber, Wayman Adams, and Victor Higgins; sculpture by Janet Scudder, through Mar.

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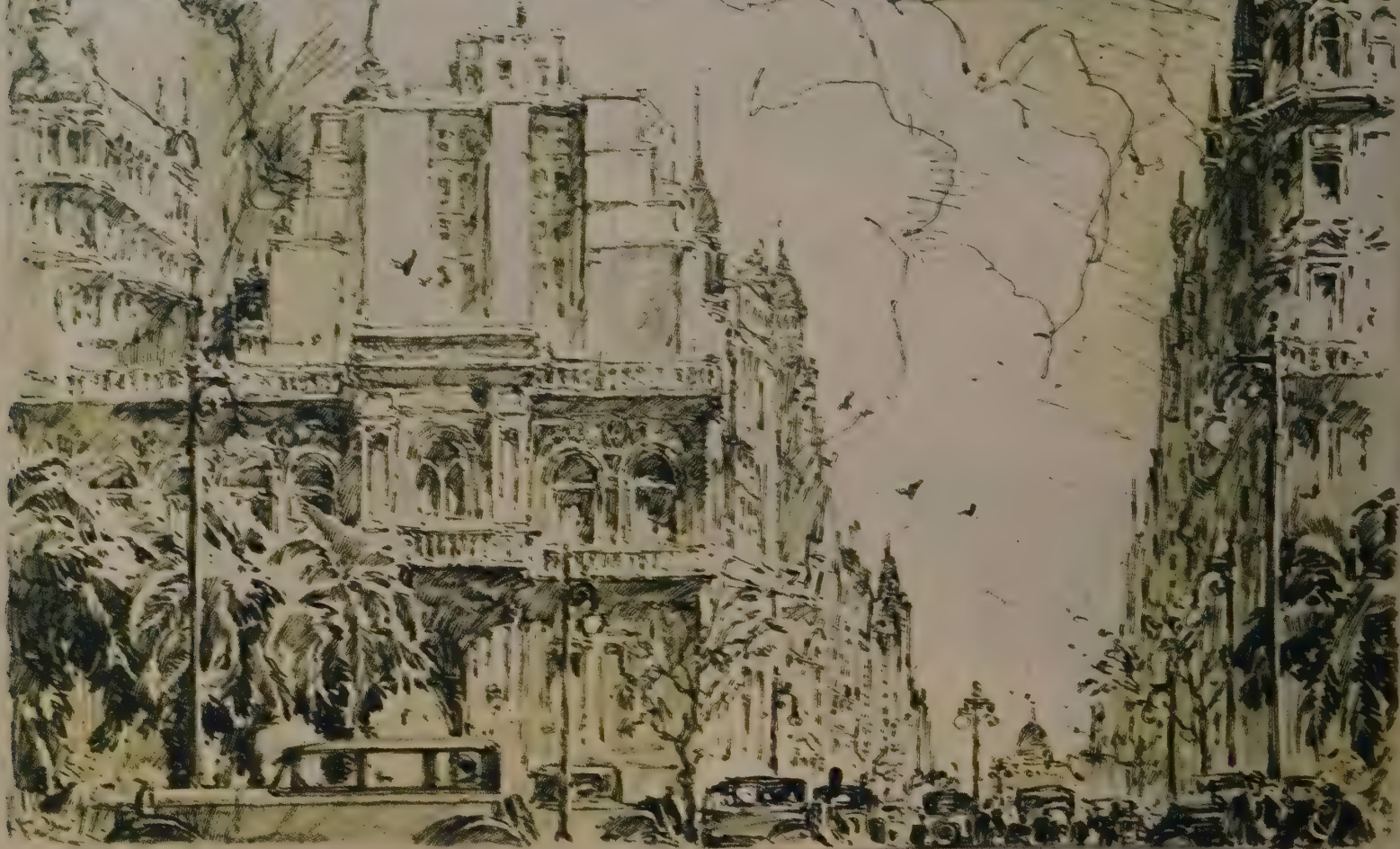
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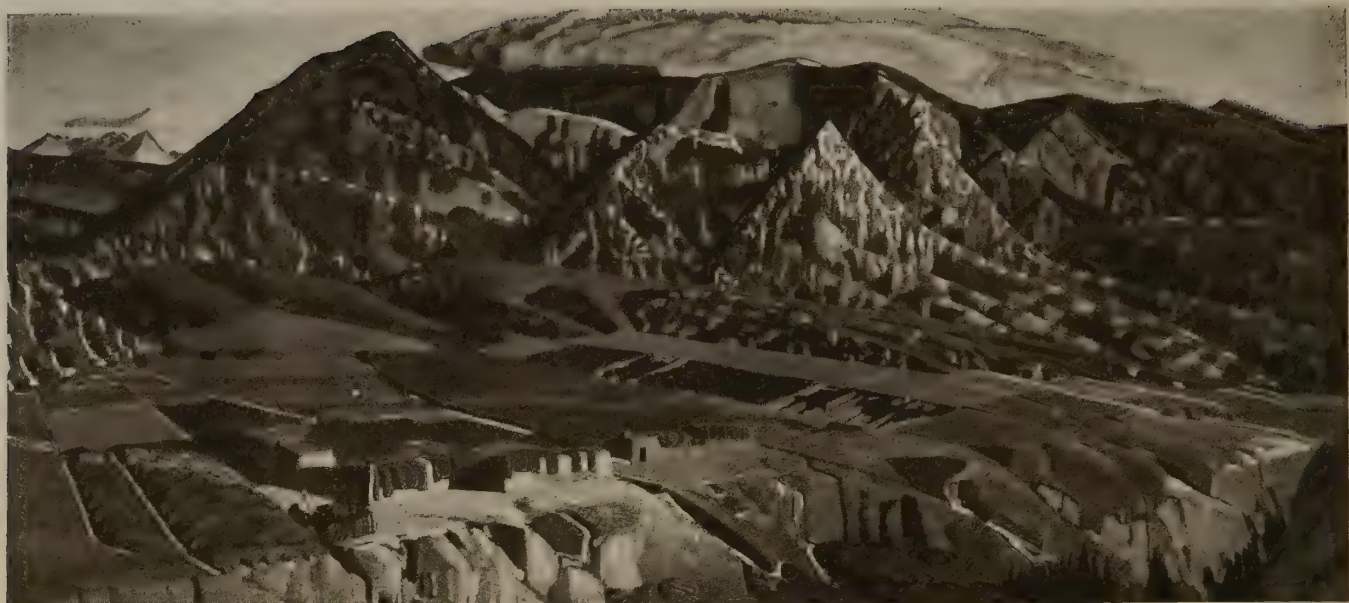
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APRIL
1927

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The cover is a portrait of the Earl of Sussex by Sir Joshua Reynolds. Courtesy of the Reinhardt Galleries

THE ARTISTS AND THEIR WORK

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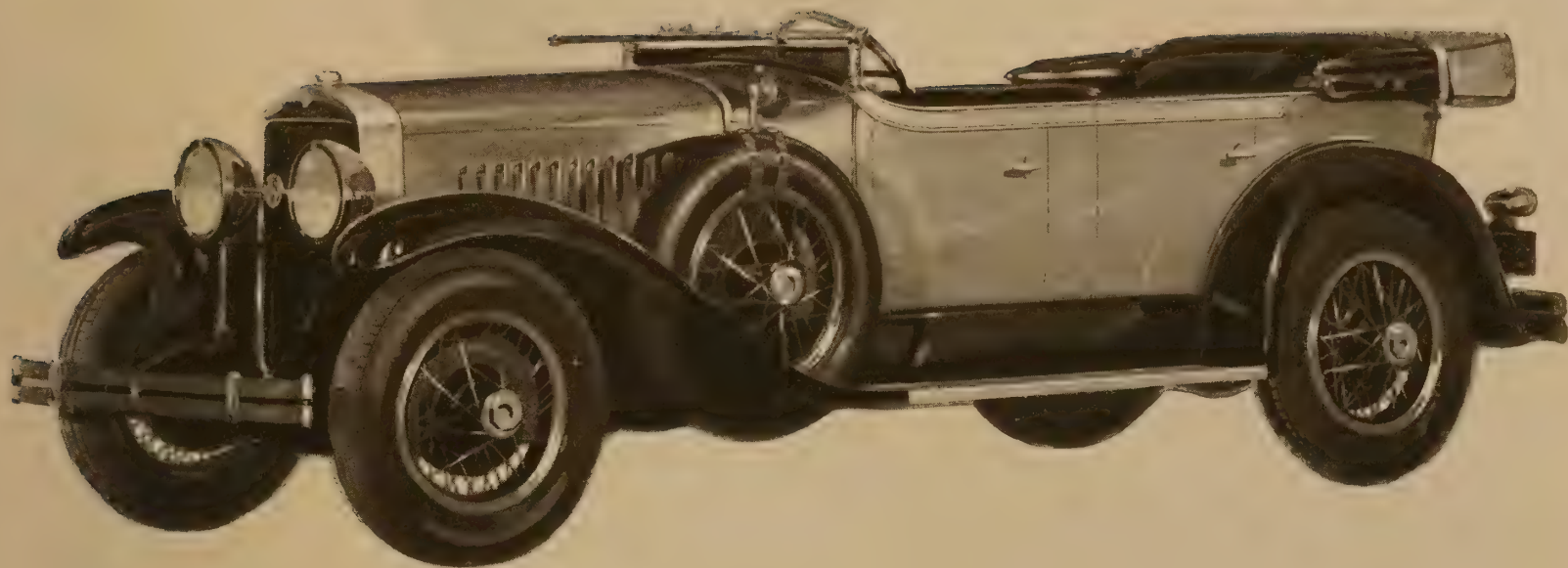
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OBJECTS OF ART FOR THE HOME

BY JOHN B. TRIMMER

FEW of us associate the old slope-desks of our school days with the slope-top boxes which were placed on tables to serve the scribes of earlier times, but it was just such desks as these that were used by the monks who adorned the illuminated documents of the middle ages. From those mediæval times the slope-desk lingered even as late as the nineteenth century, in the davenport desk of the Victorian era. We have an earlier relic of it in the fall-front of William and Mary and Queen Anne pieces, fitted with pigeonholes with drawers beneath. This type of desk, of course, was freely copied by our American cabinetmakers, for aside from its beauty as a piece of furniture and the capacity of the large drawers below for storing papers, the hinged fall-front allowed for a larger writing area, and when closed occupied less space than a table. This is not the only form of compact writing desk, another frequently being found in old-fashioned chests of drawers. In some of these a fall is fitted by hinging the front panel of the top drawer, this being supported by slotted curved brackets which extend as the fall is placed in a horizontal position. This was an adaptation from the continental writing-cabinet, an example of which is shown here from the collection of Dabissi-Basse. In the latter type the top of the cabinet may be lifted to disclose an interior nest of smaller drawers which allow a much larger desk space. Many of these, as well as the bureaux, are fitted with ingenious secret recesses for the safe deposit of the letters and documents of our ancestors.

WHILE we frequently admire the decorative qualities of an early piece of cabinetmaking few of us give much attention to its actual construction, although this is by no means uninteresting. We hear of mortise and tenon, dovetails, miters, moldings and rabbets but as a rule we pay no heed to this interesting aspect of woodwork. A more careful study of the various pieces which we may see, however, will often not only reveal the native origin but also assist in

determining the date, in a similar manner to which the student of architecture discovers the era of an old building from the method used in laying the courses of bricks. Obviously the craftsmen of each country through the past ages have developed certain characteristics which afford much historical interest as displaying the progress of their nation. This advance, however, has not continued uninterrupted for after the late eighteenth century when the craft reached that zenith which is referred to as the golden age of the cabinetmaker, there was much woodwork produced which was aptly described by Duncan Phyfe as "butcher furniture."

Although this deterioration is apparent and has not perhaps been lessened by the modern method of mass production by mechanical processes, there have of late years been many efforts to return to the former method of individual craftsmanship. It is in hand-made pieces that the progress of the nations is best recorded, and the early pieces display many ingenious methods adopted to overcome the lack of equipment. This is most evident in those rectangular pieces where strength and resistance were required. In these a patient, if somewhat crude, ingenuity is frequently exhibited in the elaborate jointing which the craftsmen applied to heavy carcasses, when, in order to insure the required strength, he would ignore the usual mortise and tenon and employ instead a series of almost triangular dovetails which he placed as closely together as possible. This method is frequently found on that type of Italian chests known as *cassoncino*, which were also decorated with beautifully pierced metal hinges and medallions, as in this Florentine example now in the possession of Luigi Pacciarella. At times these are found with ornamental strapping at the corners to cover the exposed dovetails, although this additional embellishment does not usually occur until the seventeenth century. Of recent years these small chests have been raised on stands and to-day in modern halls afford that



Courtesy of Dabissi-Basse



Courtesy of Luigi Pacciarella

THE FALL-FRONT DESK AT THE LEFT IS ONE OF THE MANY ADAPTATIONS FROM THE ORIGINAL SLOPE-TOP BOXES USED BY MEDIÆVAL SCRIBES, AT THE RIGHT IS A SIXTEENTH CENTURY FLORENTINE CHEST WITH ITS MEDALLIONS OF PIERCED METAL

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naïve charm that is often lacking with pieces which exhibit more perfect workmanship.

JUST as machinery has often been based upon the functional powers of various parts of the human frame, so have many pieces of furniture been evolved from essential parts of decorative architecture. In those small tables that to-day we use as wall pieces we have a modification of the console-table which was itself an adaptation of the console or bracket placed beneath the keystone of an arch, usually with some ornament added in keeping with the style of the building. Console-tables were in use in large apartments and halls during the French Louis periods, and these, unlike the less ornate English form, were profusely carved and gilded. Formerly they were found in conjunction with a tall gilt framed mirror and an example of such a setting is that which was presented to the Metropolitan Museum of Art by J. Pierpont Morgan. Tables of this kind by the brothers Adam at times assumed sumptuous proportions but there is nevertheless more refinement evident in the console-tables of these famous men and in those designed by Hepplewhite and Sheraton, than is usually found in the French pieces. An example of a table of this type by Sheraton from the collection of Philip Suval is here illustrated.

There is a further difference between these and the French in that the latter are usually supported by only two legs with the back fastened to the wall, while the English are fitted with four legs. In place of the frequently fantastic shapes the latter are usually half round, thus adapting themselves to an oval mirror which, when placed on the wall immediately above the table, allows for an effective setting, especially when accompanied by a suitable pair of sconces. These small tables are also used frequently to display a



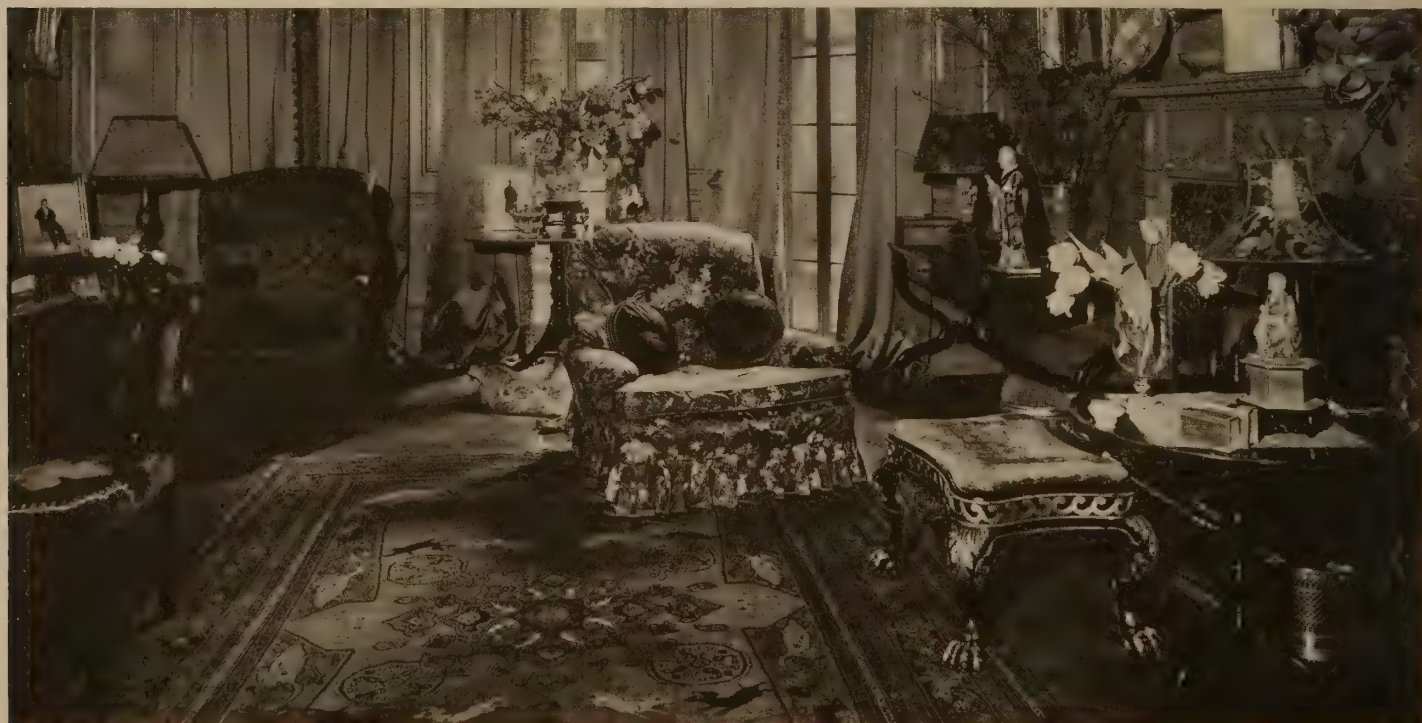
Courtesy of Philip Suval

A SATIN-WOOD CONSOLE TABLE BY SHERATON

few pieces of china. Old gaming tables, although seldom used in their former capacity, are finding a similar use, particularly those with the polished top in place of the baize lining. The double polished top permits the raising of the upper part, which, when rested against the wall, reflects the light and shade of the pieces placed on the lower part.

STOOLS, both high and low, are to-day regarded more as additional ornaments to the furnishing of a room than as pieces necessary for use. But there was a time when these small seats entered largely into the social customs and usages of our forefathers. In earlier eras, when the chair was far rarer than at present, it was held as a position of dignity and was reserved for the master of the house or the principal guest. Other seats were benches and stools and from the latter we have derived those splendid pieces of the cabinet-maker's art of the seventeenth century and later. The tradition of the stool as a seat of lesser

importance has lingered, even into our time. But with their decorative qualities, whether the stools be of the high and more elaborate type similar to that shown in this interior by Rose Cumming, or the less imposing members of the family, much atmosphere of hominess is added to a room by these small pieces. Although only infrequently seen in this country, the type known as the fender stool probably adds more really inviting comfort than the more formal pieces. These as a rule are from four to five feet long, usually resting on low, carved legs which on one side are a few inches shorter than on the other, the intention being to give a slight cant to the upholstered top. The higher side is placed nearer the fireplace, the top thus sloping towards those seated before the fire. When they rest their feet upon the stool they are thus afforded some protection from the current of air.



Courtesy of Rose Cumming

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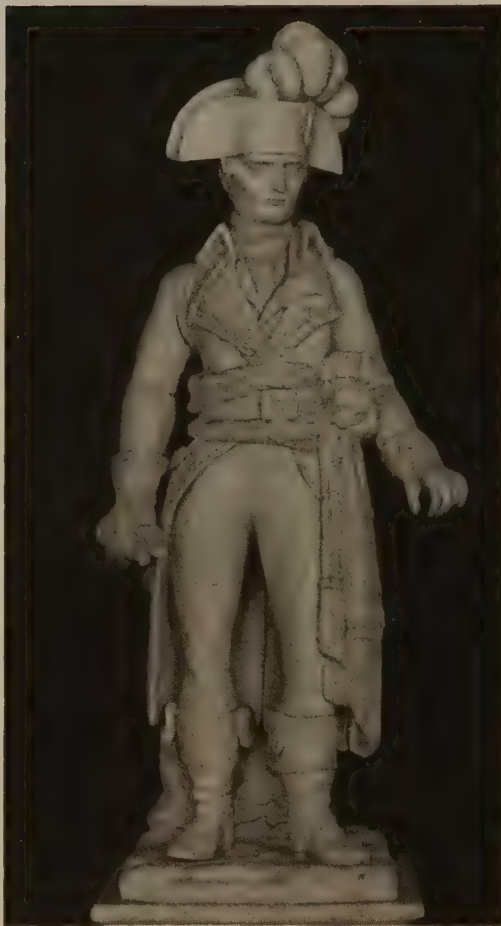


Pair of Louis XVI chairs, oyster
grey, point after Aubusson

SUCH a piece as this French biscuit-porcelain statuette of Napoleon, which Mr. Bonaventure recently acquired in France, not only appeals to the admirers of this famous adventurer as symbolizing his early years when he commanded the French forces in Italy, but also interests the votaries of the ceramic art. Examples of French modeling such as this are of particular interest in that while their paste is similar to that of Sèvres, their workmanship typifies the advances made by the Paris factories under the ægis of Marie Antoinette, whose influence brought these minor works into considerable prominence. While we are likely to use the term Paris generically when speaking of the porcelain of that city, actually there were several important factories there, each of whose works displays distinct characteristics. Thus while that of the rue de Reuilly freely employed classic and renaissance designs and over-glaze enamel colors, and others such as Vaux are conspicuous for other peculiarities of style, that old Parisian porcelain works which was formerly in the faubourg St. Denis and was later known by the name of the Comte d'Artois, was noted for many exceptional pieces of bisque ware.

Unfortunately many of the statuettes made at this and other factories were unmarked and as the pastes are in every way similar it is by no means an easy matter to determine the date or the provenance. Certain it is, however, that these examples of French modeling antedate the second decade of the nineteenth century, for although it was not until after 1770 that the art developed to any extent in Paris, few of the factories survived the fall of Napoleon. The fact that this great man was more devoted to Mars than to the arts is evidenced by the cursory interest he displayed toward things of beauty, although it is known that when the Sèvres factory was almost extinct at the time of the Revolution, Bonaparte did manifest some solicitude for its welfare. It is possible, however, that his motive was as much selfish as it was artistic, as there was certainly an opportunity in developing the works of Sèvres to add to that magnificence with which he liked to surround himself.

FROM ancient times China has been imbued with many superstitions, not the least of which is its all absorbing fear of the unknown West. An instance of this dread may be seen in the innumerable walls which remain throughout the country, surrounding cities, towns, and even individual



Courtesy of Edward F. Bonaventure

BISCUIT-PORCELAIN FIGURE OF NAPOLEON

homes and temples. It was this fear that actuated the accomplishment of one of the outstanding engineering feats of the universe in that stupendous barricade known as the Great Wall. While this national fear was of the human hordes from the western lands, that of the individual emanated from the innate terror of the spirits of the unseen. The efforts of the Chinese to exorcise or at least placate the malevolent invisibles of the ether are apparent throughout the early formative arts. If hideousness could succeed in restraining the imps of darkness, then the Chinese potter thoroughly accomplished his purpose through the medium of the superbly ugly animals he modeled from common clay. That they are beautiful in their very ugliness will be readily admitted, for while the Oriental may and probably does regard an art object in a different perspective to that which obtains in the western world, his art is none the less perfect. This difference is frequently evident in a portrait of an Occidental painted in China, for invariably the artist portrays the features with a decided Eastern cast, often endowing the model with almond shaped eyes, particularly in the case of a woman. Thus when we see one of those curious porcelain

animals which masquerade either as a lion or a dog, under the title of Fou dog, we cannot but allow for a certain tolerance of its fantastic variation of perspective, at the same time we admire the magnificence of its modeling.

It is of interest in passing to mention the significance attached to this dog, for it represents one of the four

animals which guard the temples of Buddha. Almost invariably the male is depicted playing with a ball and the female with a cub. There is probably some connection between this ball and the pearl which appears with the dragon, the pearl being the emblem of purity. This fantastic form of representation is apparent in all Oriental models of animals, whether the domestic horse or the mythological dragons and griffins. The potter who manifests these naïve characteristics in animals is even more Occidental in his treatment of birds, but despite the national peculiarities in his shapes he is unsurpassed in the coloring with which he decorates his work, and which our western porcelain painters have for so long assiduously copied. Even in the larger works, such as the pair of Ming Fou dogs at present at the Kleykamp Galleries, the same delicacy of decoration is apparent, and it is impossible to view these examples without realizing their true dignity.



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Courtesy of P. Jackson Higgs

PRINCESS AMALIA OF ORANGE, BY SIR ANTHONY VAN DYCK

Although Van Dyck was only in his twenty-ninth year when he painted this portrait of the Princess of Orange, he had already been in England, Italy, and Sicily. By the year 1628, when this work was done, he had returned to Antwerp to take up his career as a painter of religious subjects and portraits by which he is known to us

INTERNATIONAL STUDIO



APRIL, 1927

AN EIGHTEENTH CENTURY FRENCH SALON

BY WHITNEY ALLEN

A ROOM WHOSE FURNITURE, PAINTINGS AND OBJETS D'ART ARE IN THE
FINEST SPIRIT OF THE PERIOD IS SEEN IN THE HOME OF MR. EDWIN S. BAYER

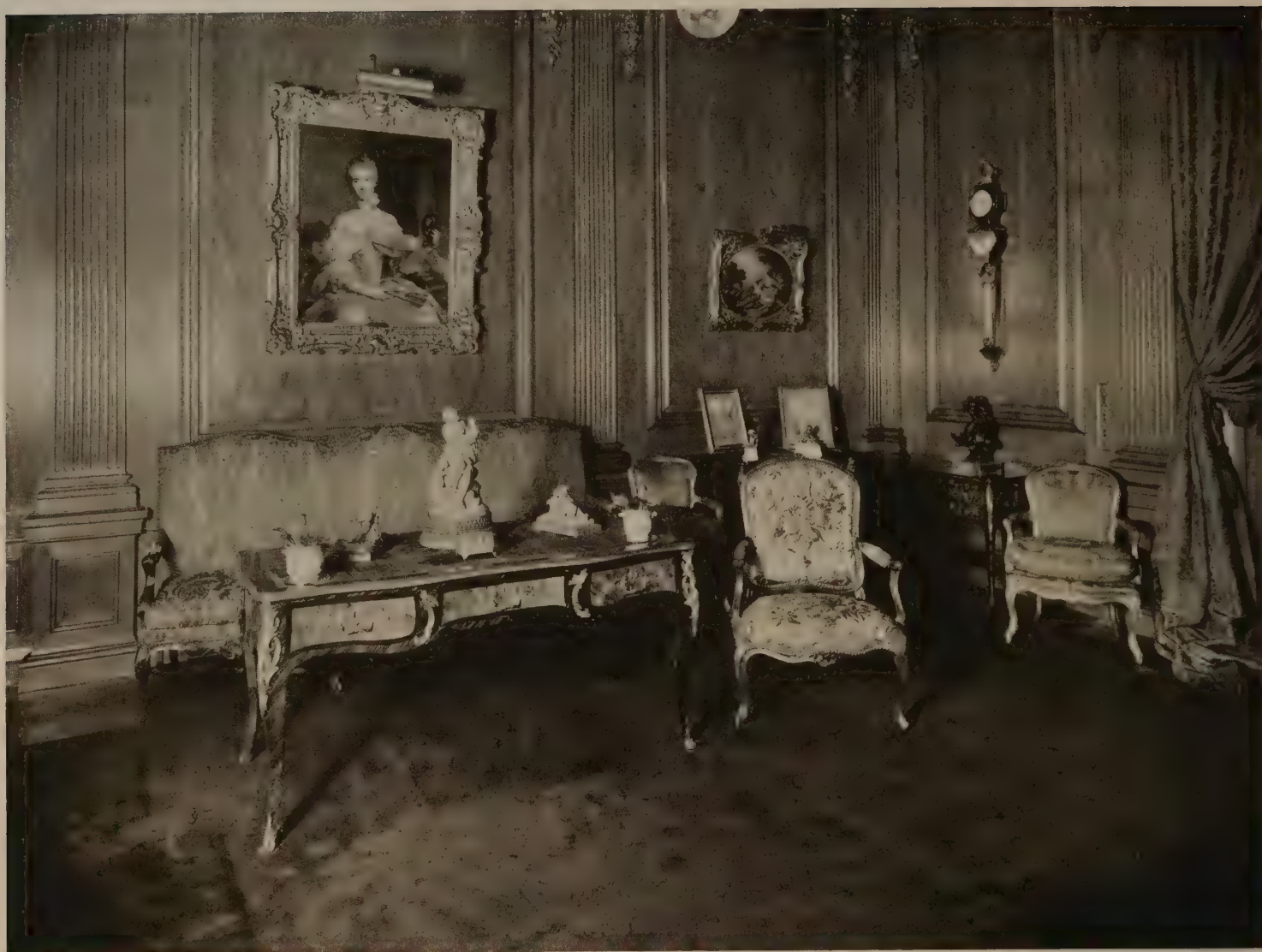
THE creation of a French salon requires, beyond the knowledge of the antiquarian, a taste for what is most fitting. Since the eighteenth century cabinet-makers and artificers of all sorts glorified ornament in an effort to please a luxury loving court there is danger that modern taste might simply run riot among a host of ingenious trifles. But the most important attribute of the salon is its inner harmony; the effect should please rather than dazzle. The salon represents in some respects the standard of a civilized taste; it is of all rooms the most conscious of its social aspect. It is far more formal than the room devoted solely to the family, more intimate than the foyer of the theater or opera, less austere than the court from which it was designed as a welcome escape. The type of design which was developed in the latter part of the reign of Louis XV and of Louis XVI shows, more than that of any other period, how completely France was able to borrow motifs from the past and make them her own. She quite transformed the antique from which she drew so liberally after the middle of the eighteenth century and made additions which sound improbable in telling but were delightful in practice. There is an engraving by Lavreince called *L'Assemblée au Salon* in which it may be seen how daringly and successfully she combined the classic motifs with festoons of her own roses.

The French salon in the home of Mr. and Mrs. Edwin S. Bayer of New York offers one of those rare instances in which the beauty and perfection of one age and country have been transplanted to another. The room is furnished entirely with the work of the eighteenth century cabinetmakers, among others, Blanchard, Kemp, Delanois and Guimard; sculpture by Clodion, Pajou, Lemoyne and Bouchardon, *jardinères* of Sèvres

porcelain, drawings by Caresme, and, crowning all these, an exquisite Nattier and a Vanloo, three small and perfect Bouchers, and two paintings of the seasons by Pater make a room which is in the purity of its taste a jewel among French salons.

The walls of the room are of modern oak carved with festoons in the Louis XV manner and having panels each of which frames a single painting. These paintings, which are only seven in number, are broadly spaced and each is allowed the privilege of being seen to advantage. There is sometimes an impression gained from old prints of interiors that pictures in the French salon were generally crowded together, but a close examination shows that in this case the groups are generally composed of small pictures which seem to be prints or drawings. Large paintings were properly allowed a spacious setting of sufficient wall space.

The usual treatment of the mantelpiece in a French salon, which tradition has established as an ormolu clock flanked by elaborate candelabra and accompanied by various pieces of Chinese or Dresden porcelain, is here simplified to a garniture of Ch'ien Lung vases of *famille rose*. This simplicity is a conscious tribute to the portrait of a lady by Vanloo which hangs above. The fire-dogs are sixteenth century Venetian bronzes and are the work of Alessandro Vittoria, who was a pupil of Sansovino. They represent Jupiter and his eagle and Juno with her peacock. The doorway and windows are hung with crimson silk damask of the period, and the furniture, with the exception of the *bergère* chairs, are covered with Beauvais tapestry. The *bergères*, which come from the palace of the Duke of Hamilton, are covered in damask. These chairs are signed by Delanois who became a master in 1761. The right of a cabinet-



Courtesy of Wildenstein and Company

IN THIS CORNER OF THE BAYER SALON ARE A NATTIER PORTRAIT, PAJOU'S TERRA COTTA OF MARIE ANTOINETTE ON A LOUIS XV TULIPWOOD WRITING TABLE, A PASTORAL BY BOUCHER, AND A BRONZE OF LOUIS XV BY J. B. LEMOYNE

maker to sign his work was won only after years of apprenticeship and proof of artistry and the admission of a newcomer among the master *ébénistes* was in accordance with the old guild spirit which had so long prevailed among the crafts in Europe. Wilhelm Kemp, a German working in Paris who became a master in 1764 and is represented at Versailles, and Jean Nicholas Blanchard, a master in 1771, who worked for the Count d'Artois, signed other pieces in the Bayer salon. The name of Guimard is on one of the *guéridons*, one of the many delightful types of small tables evolved in this period. A lovely small desk of the form known as a *bonheur-du-jour* is at the left of the fireplace. On the opposite side of the room the most important piece of furniture is the handsome large writing table of tulipwood and rosewood in the later Louis XV style. One of the chief glories of the room is the large crystal chandelier of the Louis XIV period which terminates in a ball of rock crystal.

The two paintings which first catch the eye on entering the room are the portrait of a lady in a blue ruffled frock by Vanloo which hangs over the fireplace and,

directly opposite her, a portrait of Madame de Cérans by Nattier. Madame de Cérans, in pearly-toned satin, holds in her hand the fashionable black mask which had by this time grown from its original half length to fit the full conformation of the face. A similar mask, or *loup*, is seen in the lap of the lady Vanloo has painted. These masks gained their name, *loup* (wolf) from the fact that they quite naturally frightened children. They were worn on the street and were kept in place by a glass button which was held between the lips. As something to toy with they had a touch of the theatrical which kept them in harmony with the costume and manners of the time and for an accessory in a painting proved exceedingly effective. Nattier uses the black so that it not only accentuates the living quality of the fair flesh tones but has the effect of contrast, like that of masks of comedy and tragedy in the theater, or of reality and artifice.

Although Nattier may not have felt himself a born portrait painter, for he seemed originally to have preferred the large historical compositions with which he first attracted the attention of Peter the Great, the necessity which forced him into a more lucrative posi-



Courtesy of Wildenstein and Company

THIS PORTRAIT OF MADAME DE CÉRANS BY JEAN MARC NATTIER (1685 TO 1766) IS SIGNED AND DATED 1752. IT IS UNDOUBTEDLY ONE OF THE MOST IMPORTANT PAINTINGS BY THIS PAINTER IN ANY COLLECTION IN THIS COUNTRY

tion as portrait painter to ladies of the court would seem to have been a disguised blessing. Nattier suffered in the financial depression of 1720 caused by the failure of the schemes of John Law and was forced to put his art to the most practical use. The fact that he had the remarkable gift of painting a good likeness and at the same time creating an illusion of beauty gained for

him a merited popularity. Many painters have been overly kind to their subjects but few painters have been able, as Nattier was, to be both honest and kind.

There is in both the Nattier and Vanloo a trait which is thoroughly French by which their portraits are given animation. The figures themselves have a charming repose but Nattier paints the draperies with a certain



Courtesy of Wildenstein and Company

A WINTER SCENE BY J. B. PATER (1695 TO 1736) IS ONE OF A PAIR, OF WHICH THE OTHER IS AN AUTUMN VINTAGE SCENE, WHICH HAVE BEEN CHOSEN TO HANG ON EITHER SIDE OF THE PORTRAIT BY VAN LOO ABOVE THE MANTEL

crisp movement and Vanloo with a rounder, more sinuous line which produces an impression of the rustle of silks and the flutter of laces. The blue ruffles which Vanloo has painted are deep in tone and set the key for the scale of blues which runs unobtrusively but consistently through the room, having its lowest note in

the royal blue Sèvres *jardinières* and the highest in the pale turquoise of the frozen canal in Pater's winter scene. In between is the incomparable blue of Boucher which, particularly in the *Pastoral* reproduced here, by no means has the coldness which is associated with blue but glows with the warmth of a clear summer sky.

The Bouchers, which are three in number, are exceptionally fine. There are two pastoral scenes, which are signed and dated 1760, and an upright oval, *The Flutist*, which is also signed and dated 1766. The latter was once in the collection of Count du Barry and came to this country from the Alphonse Dejonge collection. The period in which these pictures were painted was the one of Boucher's greatest activity. He was made court painter in 1765 and executed many paintings under the direction of the uncrowned queen of the court, Madame de Pompadour. There is in the youthful beauty of the two reclining figures and in the shepherd piping his flute before his lady a spirit of genuine sweetness which is another thing from the sophistication of lesser French painters. Boucher gives his porcelain shepherdesses and their masquerading swains the kind of reality that belongs to the theater where illusions are not despised.

The sculptures of the Bayer collection are worthy of their place beside paintings of this quality. There is a

marble by Clodion of a bacchante and infant satyr in a little more than half life size which holds a dominant position directly facing the door. A bronze bust of Louis XV by Jean Baptiste Lemoyne stands on a table directly to the right of the entrance. Lemoyne's best work was in his portraits. His rather florid and ornate style was tempered to a spirited likeness and the chief trace of his ebullient manner is in the treatment of the drapery which is tossed off to one side in a manner which while defying the laws of gravitation is not a little regal in its effect.

The most interesting group in the room is a small terra cotta by Augustin Pajou whose subject, to the casual glance, seems a Venus and Cupid. The history of the piece discloses that it presents Marie Antoinette and the Dauphin in this classical role and that the group was made at the Queen's command to celebrate the birth of her son in 1761. The terra cotta in the possession of Mr. and Mrs. Bayer has the distinction of being the original in which the sculptor most freely



Courtesy of Wildenstein and Company

A PAIR OF EXCEPTIONALLY BEAUTIFUL EXAMPLES OF THE WORK OF FRANÇOIS BOUCHER (1702 TO 1770) ARE SEEN IN THIS PASTORAL SCENE AND ITS COMPANION PIECE WHICH HANG IN THE PANELS BESIDE THE NATTIER PORTRAIT



Courtesy of P. W. French and Company

BOUCHER'S "THE FLUTIST," WHICH IS SIGNED AND DATED 1766, WAS, IN THE YEAR 1774, IN THE COLLECTION OF THE COUNT DU BARRY; THIS PAINTING COMES MORE RECENTLY FROM THE COLLECTION OF ALPHONSE DEJONGE

worked out his ideal of a design in honor of so important an event as the birth of the heir to the throne. The Queen, as the goddess of love and beauty, rides through the waves on three dolphins holding her son among draperies which are bordered with the royal fleur-de-lis.

The dolphins are not only appropriate to the goddess who rose from the waves, but for the young Dauphin as well, since the bearers of this title had shown the dolphin on their crest from the twelfth century and the old form of the word was "dauphin" or "dolphin."



Courtesy of Wildenstein and Company

A PORTRAIT OF A LADY BY JEAN BAPTISTE VANLOO (1684 TO 1754). SHE HOLDS A SHEET OF MUSIC AND IN HER LAP IS THE BLACK MASK OR "LOUP" WHICH WAS CONSIDERED INDISPENSABLE BY LADIES OF FASHION OF THE PERIOD

The design as it here appears was so striking a work of portraiture that the Queen demurred and asked that it be altered somewhat so as not to be so obviously a likeness of herself. Before making this change, Pajou executed a group in royal *biscuit de Sèvres* and this, which found its way into the famous collection of Prince Demidoff at San Donato, belongs now to Madame

Francis de Croisset of Paris. He then made the required alteration in which the arrangement is virtually the same, the chief difference being in the features and in the omission of the fleur-de-lis. The altered group, also in royal *biscuit de Sèvres*, is in the *Musée de la Manufacture de Sèvres*.

Smaller sculptures in the salon include some gilt



Courtesy of Wildenstein and Company

VANLOO'S PORTRAIT OF A LADY HANGS OVER THE MANTELPIECE ON WHICH THERE IS A GARNITURE OF CH'ÏEN LUNG FAMILLE ROSE PORCELAINS; THE BRONZE FIRE-DOGS ARE BY ALESSANDRO VITTORIA, A PUPIL OF SANSOVINO

bronze children, several small terra-cotta groups, and a pair of bronze playing boys by Bouchardon.

No French room would be complete without one of those beautiful clocks on which the artisans of the period, or rather artists, for they truly deserve the name, lavished so much taste and skill. The wall clock which has been chosen for this room has on its face the name of a distinguished maker, Julien LeRoy. It is surmounted by a gilt bronze figure of Father Time. This clock may be seen in the picture of the room which appears on page 22.

Unfortunately the marble *Bacchante* by Clodion is not visible in either of the two angles of this interior which are shown here. It is one of the most beautiful objects in the room and has been wisely chosen, for it has, in contrast to the more lively grace of other members of this assemblage, a certain severity of beauty. While it may seem inadvertent to call Clodion severe in judging him out of his period, such a work as this, which remains so true to the Greek tradition from which both subject and style of treatment are derived, has a

distinct austerity. France turned to the antique for two reasons—as a relief from the set formulas which had prevailed in the reign of Louis XIV and because the discoveries at Pompeii and Herculaneum naturally directed the attention of the world toward the finds of the archæologists. Madame de Pompadour, whose taste had so great an influence upon the arts in general, was supremely interested and since she could not go herself to the spot sent her brother and certain others to report to her of what was to be seen. The wave of Hellenism which then broke on the shores of France had not the tremendous force of that first contact between Italy and the ancient world which occurred three centuries earlier but it was none the less an important one and its effects were far reaching. In such a work as this by Clodion the balance is evenly kept between Greek purity of form and French delicacy. This *Bacchante*, being the largest sculpture in the room, and being of white marble while the rest are of warm terra-cotta, bronze or gilt bronze, occupies a position of some dominance in relation to the paintings and the flowered tapestry.



Courtesy of P. W. French and Company

THERE IS AN INTERESTING STORY CONNECTED WITH THIS TERRA COTTA OF MARIE ANTOINETTE AND THE DAUPHIN AS VENUS AND CUPID BY AUGUSTIN PAJOU AS IT WAS EXECUTED AT THE QUEEN'S COMMAND AT THE BIRTH OF HER SON IN 1761. THIS WAS THE ORIGINAL DESIGN WHICH WAS LATER ALTERED AT THE QUEEN'S WISH BECAUSE THE LIKENESS TO HER WAS CONSIDERED TOO STRIKING FOR SUCH A TREATMENT; THE FLEUR-DE-LIS ON THE DRAPERY WAS ALSO OMITTED FROM THE SECOND VERSION

THE COHEN COLLECTION OF OLD PURSES

BY ESTHER SINGLETON

MRS. DEWITT CLINTON COHEN OF NEW YORK HAS TWO HUNDRED AND TEN
EXAMPLES OF PURSES COVERING A PERIOD OF THREE OR FOUR CENTURIES

ANY one who tries to collect handsome purses of the sixteenth, seventeenth, eighteenth and early nineteenth centuries knows how difficult it is to acquire many specimens of value. Yet in the collection of Mrs. DeWitt Clinton Cohen of New York are two hundred and ten examples of contribution purses, *portefeuilles*, and tricot purses, covering a period of four centuries with every one in "perfect original condition." Thirty-eight of these were recently exhibited at the Museum of French Art in New York and attracted much attention.

Every variety of material is seen in this remarkable collection—silk, satin, velvet, beads, tapestry, worsted, leather and wire-netting and every kind of needlework ranging from embroidery and *petit-point* to beadwork and knitted threads. Also we find an extraordinary diversity of tassels, fringe, ribbon trimmings, rings, clasps and even dainty locks.

Perhaps the rarest group, considered for number and variety, is that of the contribution purses. Mrs. Cohen explained to me that the name is given to such purses as were kept in churches for the preservation of donations of money and also of collections. The handsomest examples have usually been found in the private chapels of cathedrals and other noble fanes.

This is easy to understand. What could be more natural than that from time to time, perhaps two or three times during a generation, the dainty fingers of some aristocratic lady might embroider or knit a purse worthy to be kept in the chapel of which her ancestors were the donors and

who, perhaps, appear kneeling among the saints in the little chapel's altar-piece painted by a great master?

Contribution purses all have the same general form, a sort of cap or mitre drawn together by means of a cord and which is usually finished by a tassel, or ball, at each end. Contribution purses occur in a great many materials, but silk, velvet and tapestry seem to be the favorites. There is also a great choice of decoration permitted. Very frequently we find, as is most fitting, ecclesiastical emblems and such flowers as are associated with the symbolism of the church. The Cohen collection contains several contribution purses of exceptional interest. One, for example, dating from the sixteenth century, of deep red Genoa velvet embroidered in heavy gold fleur-de-lis with the cardinal's arms in the centre. Another Italian contribution purse is of black and gold tapestry, woven with the figures of gold angels on the black background. The tassels are large, heavy and unusually decorative. The tapestry for these *portefeuilles* was woven on a very small and special loom, an example of which is preserved in that splendid *Musée de tissu* housed in the Hôtel de Ville at Lyons, the famous home of French silk manufacture.

Another example is French and is exceptionally rare. It is one of the finest known examples of the especial kind of beadwork designated as *sablé*, i.e., "Sanded," in which the tiny beads are no larger than a grain of sand, whence the name. This *sablé*, or sanded, beadwork, it may be said here, is a lost art. The rage for it was short. The story goes that it originated with Madame de



All photographs courtesy of Mrs. DeWitt Clinton Cohen

A CONTRIBUTION PURSE AND A PORTEFEUILLE

Maintenon, who taught it to her pupils at Saint Cyr and that the beads were made from the famous sand pits in the Fontainebleau Forest.

Beadwork of the *sablé* type cannot be done to-day, although the French still do exquisite beadwork. In this particular example the beads are so small that the camera has failed to register them. The purse is entirely coated with these infinitesimal beads and is so flexible that it can be crushed into the palm of the hand. This purse is strangely soft and cool to the touch. How these beads were ever pierced with the holes for a needle to pass through; how a needle of sufficient firmness was found to do the work; and how such a needle could be threaded and manipulated are mysteries. It would seem that this were a task only for fairy fingers. This purse is decorated with a design of purple and blue grapes and green leaves and tendrils on the ivory white background. The lining is a pale pink satin, old and soft.

Let us compare this with another contribution purse, also in *sablé* and also French of the seventeenth century. This has a charming design of flowers, of which the pink and the tiger-lily are conspicuous. The delicate hues of the flowers stand out beautifully from the white background, giving the impression of Persian chintz, so fashionable in the seventeenth century. Very tiny are the beads, but they are not so small as the one just described. Not a single bead is missing, or broken, on either of these pieces.

In another group may be found three contribution purses of different type. One is blue silk embroidered in gold and silver with I. H. S. on one side and the word "Maria" and a heart on the other. This dates from the seventeenth century. The one on the lower



A FRENCH CONTRIBUTION PURSE OF SABLÉ OR SANDED BEADWORK



ITALIAN CONTRIBUTION PURSE MADE OF TAPESTRY



SABLÉ PURSE OF FRENCH SEVENTEENTH CENTURY

tribution purse is of ivory white satin having the emblem of the paschal lamb surrounded by a floral design in satin stitch. On the reverse is a pelican. The purse is edged with a curious fringe of varied colors matching the flowers. It is lined with white and is drawn together by a

sablé purse balances this. All these examples are of the eighteenth century. There are several more varieties in the Cohen collection.

A very curious knitted bag is made in the shape of a pineapple with projecting points of orange-yellow, each point tipped with a small light green band. The leaves are light green and each one is separately knit. The knitted or tricot purses are an attractive little group of beige colored silk decorated with cut steel beads and cut steel bells and rings. Another plate shows four long knitted purses in various colors of red, green and blue. These are decorated with tassels. Yet even so, they remind us of stockings.

left is silver and black tapestry with a fringe of green ribbon mixed with gold threads. This was made in the seventeenth century. The accompanying one is of pink, embroidered in silver and gold and edged with ribbons striped with pink, gold and silver. This is French of the eighteenth century. Other varieties are shown in other plates.

A very fine Italian con-

tribution purse is of ivory white satin having the emblem of the paschal lamb surrounded by a floral design in satin stitch. On the reverse is a pelican. The purse is edged with a curious fringe of varied colors matching the flowers. It is lined with white and is drawn together by a knitted silk cord and red silk tassels. The purse on the right is of white leather ornamented with black and white engraving and surrounded by an ornamental border. This piece suggests the transfer printing on china of a later period. A silk netted *sablé* bag is seen in the form of a basket ornamented with three sprays of flowers. Another handsome *sablé* contribution purse of floral design in colored *sablé* with a silver clasp and another



A GROUP OF PORTEFEUILLES OF THE SEVENTEENTH CENTURY WHEN MAN'S DRESS WAS RICH BUT MORE SOMBRE THAN IN THE EIGHTEENTH CENTURY. EACH BEARS THE GRAND DAUPHIN'S ARMS



SEVERAL VARIETIES OF CONTRIBUTION PURSES ARE INCLUDED IN THIS GROUPING. AT THE LOWER LEFT IS A WHITE SATIN ONE, EMBROIDERED; THE LOWER RIGHT IS LEATHER; OTHERS, SABLÉ



CONTRIBUTION PURSES ALL HAVE THE SAME GENERAL FORM, A SORT OF CAP OR MITRE DRAWN TOGETHER BY MEANS OF A CORD AND USUALLY FINISHED WITH A HANGING BALL OR A TASSEL



A GREAT CHOICE OF DECORATION IS PERMITTED IN CONTRIBUTION PURSES. FREQUENTLY WE FIND ECCLESIASTICAL EMBLEMS AND SUCH FLOWERS AS ARE ASSOCIATED WITH THE CHURCH

We now come to an entirely different class. The contribution purses represent the pious offerings of wealthy ladies made with religious significance and inspired by devotional feeling and the knitted purses show the kind intended for ordinary use by ladies. Here we have the *portefeuilles*, which were carried by dandies and *beaux* when the dress of courtiers and men of fashion vied with that of the fair ones whom they strove to please. When in the days of Louis XV and

Louis XVI society at Versailles, Marly and Trianon appeared like a collection of flower-beds and butterflies, the costume of a well-dressed man was not complete without a handsome *portefeuille* of silk or satin embroidered in the prevailing taste of the day. We are all familiar with the satin waistcoats of the eighteenth century so delicately embroidered by clever needles in the fashionable *point de chainette*, otherwise chain-stitch, with delicate sprays of flowers, leaves, birds, burning torches, garlands and knots of ribbon in those lovely shades of pink, blue, green, yellow, lilac and red and sometimes brightened here and there with golden spangles. With such a waistcoat a *portefeuille* similarly embroidered was worn. And in this collection we have two exquisite examples. The first is of cream satin worked in the finest of colored silks in *point de chainette* and the second, also in cream satin, is quilted and then embroidered with the addition of a band of silk shaped like a ribbon and applied on to the satin and decorated with *paillettes*. Next we have a Spanish *portefeuille* of white brocade very heavily embroidered in gold and silver.

Five *portefeuilles* of the seventeenth century (when man's dress was rich but more sombre than in the eighteenth century) are included in one grouping. Two are Italian: the one is rose velvet with heavy gold embroidery; the other is green



A GROUP OF SEVENTEENTH CENTURY TAPESTRY PORTEFEUILLES

brocade embroidered in gold and silver. Three are of tapestry; the central one is coral and silver of floral design and the two others are brown and silver and green and silver. Each bears the arms of the Grand Dauphin.

Other tapestry *portefeuilles* of the seventeenth century are of black and silver and of pink, green and gold. Richly embroidered *portefeuilles* appear, one of which is of blue brocade with the arms of old Paris (Lutetia) worked in silver. One

example is of silver wire net embroidered in shades of pink and the other is a cream canvas worked in different colors. This is fastened by a gold button.

A very handsome *portefeuille* of the Empire period is of green silk lined with white, embroidered with a border of laurel leaves. When opened there appears a series of compartments like a modern purse. A long gilt ribbon passes round the *portefeuille* and is fastened through loops and held by a handsome tassel. Many of these *portefeuilles* have leaves for memoranda, hence their name. Evidently they were used for note-books quite as

much as for money. Three interesting red leather *portefeuilles* lined with cream leather on which pictures are engraved, printed, or etched also claim our attention: one is Spanish, with Cuban scenes; one is Viennese, with pictures of the palace of Schönbrunn; and the third is English, with fancy designs. The latter is equipped with a handsome gold pencil.

Is it possible that a man, even a beau or a dandy, used such dainty pocket-books as the *portefeuilles* represented here, so often made and embroidered by the skilful fingers of the lady of his heart? And, moreover, how did the *élégants* carry them? Bright hues in man's attire have not been abandoned a hundred years. In the seventeenth and eighteenth centuries men and women vied with each other in



ENGLISH PORTEFEUILLE; GOLD FRAME

brilliant effect. Even in the nineteenth century men had not ceased to be picturesque. Beau Brummel, the Count d'Orsay, and other dandies would certainly be received with hoots and jeers were they to materialize in a London, Paris, or New York drawing-room and even Thackeray's dashing men-about-town, who lounged in the bay-window of White's and other clubs in Pall Mall and Piccadilly, would be given many an astonished stare were they to appear among us. But in the days of Louis XIV, Louis XV, and Louis XVI of France, of Queen Anne and the Georges in England, and of our own Colonial era the case was otherwise.

The men who fought in the Spanish Netherlands and the men who fought at Ticonderoga, at Crown Point, and on the Plains of Abraham wore, when they returned to Versailles, to Hampton Court Palace, and to the fashionable ball-rooms of Annapolis, Charleston, Williamsburg, Philadelphia, New York, and Boston, costumes like tropical butterflies. Coats and knee-breeches of silk or satin, in pink, lilac, blue, canary, puce, or peach color; jeweled buckles sparkling at knee and on shoe; waistcoats embroidered like a flower garden; cravats and deep wrist-ruffles of Mechlin lace; cocked hats poised over powdered wigs; watches, seals, and rings; swords and sword-knots; and gold and jeweled snuff-boxes—such was the costume which a gentleman of fashion wore.

And would not such a person carry a pocket-book corresponding to this *ensemble*, yet hidden under one of the large flaps of his coat that spread over his hips with such a studied spring? And this little book served for many a purpose: to record engagements; to hold a draught on a bank; and to preserve little personal souvenirs from coquette or sweetheart who could wield her fan with as much skill as he could handle his sword. These were days



LONG KNITTED TRICOT PURSES

of gallantry and sentiment; and men were no less brave because they wore lace and satin and carried delicate *portefeuilles*.

The *portefeuilles* particularly strike our fancy. They so often suggest romance and we wish we knew their history. Indeed, in some of them Mrs. Cohen found little witnesses of sentiment—a lock of hair, a tiny billet-doux, a little memento, cryptic enough to-day but full of meaning to its original owner. How strange that emotions of unknown persons should still persist when every trace of those who gave expression to them have long been lost. These little cherished articles, valued in ancient families because they belonged to revered ancestors, are when the end of a family comes tossed out into the large world and finally come to the shelves and

drawers of an *antiquaire's* shop to await a purchaser perhaps from the New World of which the makers were hardly conscious.

The knitted purses, particularly the little ones of the early nineteenth century that were carried in the hand come a little nearer to our time. Some of us, indeed, have come across similar ones in the drawer of an old *escritoire*, or sewing-table, and have identified it as the work of a great-great-grandmother. Such purses recall tall slim ladies in narrow night-gown like dresses with very short waists, puffed sleeves, fluttering ribbons, poke bonnets and satin slippers without heels. And such

purses take us back into houses of simple charm and quiet distinction like that of Thackeray's aunt, described by Mrs. Ritchie, in her preface to *The Newcomes*. The Thackeray children were very fond of this elderly aunt. "She was very strict and outspoken but very kind. She used to net little silk purses to give us with half sovereigns shining through the meshes and she would send us charming letters in her delicate handwriting."



EXAMPLES OF RICHLY EMBROIDERED FRENCH PORTEFEUILLES

OLD BLUE STAFFORDSHIRE IN AMERICA

BY MALCOLM VAUGHAN

A COMPLETE GALLERY OF THIS HISTORICAL WARE WOULD GIVE AN EXCELLENT PICTORIAL RECORD OF POST-REVOLUTIONARY SCENES IN THIS COUNTRY

POST-REVOLUTIONARY America gained from patriotism the force of character we currently draw from trade. To our forefathers patriotism was not a vent for nationalistic vanity. It inspired them to labor; prompted them to push inland beyond tide-water; and gave them courage to take plows into the wilderness across the Alleghanies. How rejoiced they were to have at last no taxation without representation! Proud of their young Republic, they prized as symbols of independence everything that was native to her states. In their homes they covered the rooms with wall-papers depicting American scenes and landmarks. They hung up portraits of their heroes. American views were colorfully stamped on their draperies of chintz or cretonne. Even their handboxes showed local panoramas. Old Blue Staffordshire, because it displayed American public buildings, American events and landscapes, became their favorite daily china.

This patriotic style was both logical and sincere. That its expression happened to be objectified in fragile materials is most regrettable. The wall-papers have in large part perished. Few remnants of the chintz and cretonne remain. The gay handboxes, fragile as they were, seem to endure. Only the paintings, the prints and the china have in any measure survived to tell how love of country was the vogue. These relics have accordingly acquired a worth almost documental. Their significance, even more than their charm, commends them. Old Blue Staffordshire is not true china but an imitation in pottery. Its decoration does not rank as art. Yet its

historical American pieces, because they reflect a profound aspect of the early American mind, and serve as very real links between us and their period, will always be valued and cherished.

If you had before you a complete gallery of historical Blue Staffordshire you would have an excellent pictorial record of post-Revolutionary America. From plate to teapot to platter you could make a tour, as it were, of the young Republic; traveling from the log cabins of New Hampshire and Vermont down to the *Liberty Elm* at Pittsfield, Massachusetts; on to Puritan Boston and Harvard College; then to the show places of the time in New York, Philadelphia, Baltimore and Washington. You would be taken as far South as Charleston and Savannah. In the West you would see pioneer views of Louisville and Lexington, Kentucky; Sandusky, Chilli-cothe and Columbus, Ohio; Vevay, Indiana, and the Detroit water front. On your return trip you would gaze on Niagara Falls, Albany and the rustic glories of the Hudson River valley, the Catskills and the Adirondacks. Quaintly and delightfully, Old Blue Staffordshire displays all the famous public buildings of the period, our first steamboats and railroad, the coats of arms of the thirteen states and many of our historic spots and events. At least two hundred and fifty American views are known to have been represented on the ware.

The career of historical Old Blue should really be told in a financial journal, for since its arrival in the United States in 1783, its price has determined its destiny. Before its advent the average household could not afford



All photographs courtesy of the American Art Association

THE PLATTER SHOWING HAREWOOD HOUSE, ENGLAND, HAS AMERICAN PORTRAIT MEDALLIONS AND, AT THE BOTTOM, AN INSERT OF THE ERIE CANAL. THE PLATTER ILLUSTRATED AT THE RIGHT SHOWS THE GEORGIA COAT OF ARMS



THE COAT OF ARMS OF THE STATE OF PENNSYLVANIA IS PICTURED IN A PIECE OF OLD BLUE STAFFORDSHIRE WARE ILLUSTRATED TO THE LEFT; IN THE OTHER AN EARLY EIGHTEENTH CENTURY VIEW OF CHILlicothe, OHIO

decorated china. Thereafter, the Staffordshire potters, employing the newly discovered process of transfer printing, were able to produce at sixpence to a shilling per piece dishes gaily decorated with blue-and-white pictures in floral frames. Wishing to catch the purse of England's lost colony, several Staffordshire manufacturers transferred patriotic American pictures to their ware. Quantities of it were eagerly bought in this country for half a century. In 1830, the process of lithography was applied to the pottery and it could then be had in various colors, light blue, pink, green, mulberry, purple, gray and black. Lithography so cheapened it, however, that its popularity declined. By 1850, the mode for Staffordshire was dead.

Modernly, its prices as antique has brought it again to prominence. A few years ago one of its lovers, Mr. Kellogg, paid \$1225 for a single specimen, *New York from Weehawk*. This piece, a fine platter, was at that time considered the rarest item of Old Blue extant. Newspapers printed stories of the unusual purchase and the fame of the ware was completely revived. Incidentally, several families soon discovered one of these platters among their heirlooms and immediately threw them on the market. Thus when Mr. Kellogg's collection was sold at auction his prize fetched only \$810. Recently when a *New York from Weehawk*, in fair condition, was put up at public sale it brought \$210 and the bidders were few. All historical Staffordshire had not depreciated, however. Mr. Kellogg's *Coat of Arms of Connecticut*, a tray, set a new top record for the field when it was knocked down at \$1800!

In November of 1926, the distinguished collection of Alexander M. Hudnut was auctioned at the American Art Galleries in New York City. The record price for a specimen was not outstripped yet the aggregate sales showed a decided general increase. Several rarities went startlingly high. *Governors Island*, believed to be among

New York plates the most difficult to find, was sold at \$1350. The rarest of Staffordshire pieces brought \$1200: *Harewood House, England*, a platter with an insert of the Erie Canal at the bottom and with four portrait medallions of American heroes—Washington, Lafayette, Jefferson and Clinton—at the top. This item had been on loan exhibition for many years at the Smithsonian Institution. Apparently it is unique. For the *Coat of Arms of Virginia* on a fruit-bowl, \$950 was given. *Esplanade and Castle Garden*, believed to be the rarest of all New York platters and showing the city's once fashionable promenade, was bid in at \$675, a low price for this example. For a platter displaying a spirited harbor-scene of Sandusky, Ohio, \$475 was paid.

The Staffordshire potters watched contemporary events in America with a keen eye. Thus they were able to bring out many plates and platters honoring important American occasions. Old Blue celebrated the successful navigation of Hell Gate, the bi-centennial of the landing of the Pilgrims, the return of Lafayette, the opening of the Erie Canal and the completion of our earliest railroad, the Baltimore & Ohio. Hell Gate, a dangerous passage of the East River between Manhattan and Long Island, was first crossed by the *Fulton*, a steamboat built in 1814, and given the name of the inventor for its unprecedented feat. Later the *Fulton* plied regularly between New York and Albany, making weekly trips. As may be noted in the following extract taken from a journal of the time, our ancestors lavished praise upon the vessel for her luxury as much as her prowess: "There is not in the whole world such accommodations as the *Fulton* affords. Indeed, it is hardly possible to conceive that anything of the kind can exceed her in elegance and convenience." The Staffordshire commemorative plate presents the *Fulton* as seen through a hollow in the hills on the Hudson.



AT LEAST TWO HUNDRED AND FIFTY AMERICAN POST-REVOLUTIONARY VIEWS ARE KNOWN TO HAVE BEEN REPRESENTED ON OLD BLUE STAFFORDSHIRE WARE. THIS LARGE PIECE DISPLAYS THE COAT OF ARMS OF VIRGINIA

Many, many Old Blue plates were sent over for the bi-centennial celebration of the landing of the Pilgrims. Several different drawings were used. Of these the happiest shows the *Mayflower* anchored in the distance while from her rowboat, touching the shore, John Alden, "youngest of those who came in the *Mayflower*," steps first upon the rock. The bi-centennial was commemorated December 22, 1820, at Plymouth, with an enormous banquet and an oration by Daniel Webster. It is said on good authority that at this banquet the diners were served from Staffordshire Pilgrim plates; and that each of the banquetters was given one as a keepsake.

In the summer of 1824, General Lafayette, an old, bald-headed man in a light blond wig, returned to this country after an absence of nearly half a century. As guest of the nation he had helped to freedom, he was received with heartfelt honor and affection. That year

everything stylish was *à la Lafayette*. The ladies decked their slippers with Lafayette buckles, their scarfs and gloves with his portrait. The gentlemen sported his likeness on their waistcoats, their dress buttons and their snuffboxes. Blue-and-white china being then at the peak of its vogue, the potters sent over whole tea and dinner sets honoring the visit. Of this group the official landing at Castle Garden was the most popular. Other pieces in the series displayed busts of the General, his home in France, the ship *Cadmus* in which he made the voyage and his mourning at the tomb of Washington. There is much evidence on which to base an assertion that of all historical American Staffordshire the *Landing of Lafayette* has been to date most treasured as an heirloom.

Our forefathers recognized the opening of the Erie Canal in 1825, as an occurrence of the greatest significance. Numerous and various examples of Old Blue were



"NEW YORK FROM WEEHAWK" IS PICTURED IN THE PLATTER ABOVE. THE "LANDING OF LAFAYETTE AT CASTLE GARDEN" IS ONE OF THE MOST TREASURED PIECES OF OLD BLUE



accordingly made as souvenirs of the occasion, the favorite scheme employing a prominent public building as the central illustration with portrait medallions inserted at the top and a view of the canal at the bottom. Among collectors the most desirable of the Erie pieces is probably the one which has for its center a view of New York's famous old playhouse, Park Theater, where Edmund Kean, Edwin Forrest, Booth, Wallack and Fanny Kemble walked the boards; where *Home Sweet Home* was for the first time sung; and where was held the first performance of Italian grand opera in the United States, with the gifted Garcia family in the leading rôles and among the audience Jerome Bonaparte, brother of the emperor, James Fenimore Cooper, Fitz-Greene Halleck, the poet, and other notables. Two plates celebrate the completion of the Baltimore & Ohio depot, the cornerstone of which was laid in Baltimore July 4, 1828, by Charles Carroll, the last surviving signer of the Declaration of Independence. The picture on one of these plates presents a chain of cars negotiating a perilous slope of track; the other depicts the first railway carriages used by the railroad, such quaint and frail-looking carriages that we of to-day would hesitate to board them.

During the years that patriotism directed fashion, few of the Federal buildings in Washington had been completed and many had not yet been begun. The Capitol, when it was little more than a skeleton of the present structure, its dome not yet



THIS OLD BLUE SHOWS OLD COLUMBIA COLLEGE, NEW YORK CITY

sites were transferred to Staffordshire pottery. Her State House, Court House, hospital and library are shown; also two of her churches, several historical mansions, the Athenæum and a picture of the water front.

A particularly pleasing feature of Old Blue sketches is that figures and vehicles, introduced into the foregrounds, animate and humanize the views. Back and forth across the scenes pass beaux in broad-brimmed

hats, frock coats and white stove-pipe trousers; escorting belles in poke bonnets, pointed shawls and narrow, high-waisted, empire gowns. From the carriages depicted, we may judge the smartest turn-outs to have been clarences, broughams and an elegant form of coach. These graceful little touches lend an additional charm to historical Blue Staffordshire; they also remind us that when love of country was the vogue the patriots had excellent taste. This charm makes us regret that its popularity declined.



A VIEW OF ALBANY, NEW YORK, FROM RENSSELAER ISLAND



EARLY EIGHTEENTH CENTURY VIEWS OF CHILlicothe, OHIO (LEFT), AND COLUMBUS, OHIO (RIGHT) ON OLD BLUE



OLD ST. PATRICK'S CATHEDRAL, MOTT STREET, NEW YORK CITY, AND UNIVERSITY HALL AT HARVARD COLLEGE



THE DELAWARE STATE COAT OF ARMS AND A PICTURIZATION OF THE BATTLE OF BUNKER HILL ARE SHOWN HERE

ANTIQUE CASKETS AND COFFERS

BY JOHN WALKER HARRINGTON

THESE MINIATURE ORNAMENTAL BOXES, INHERITANCES FROM THE ANCIENT WORLD, ARE ASSUMING SPECIAL FAVOR AMONG AMERICAN COLLECTORS

IT IS at once the fascination and the despair of collecting that while perfection of a collection is possible it is almost never attained. Again, it is the reward of this avocation that its range constantly widens, always holding out fresh personal discoveries within the collector's field whether that be one school of painting, a single type of pottery, a national period in furniture. To such specialists their chosen range is wide enough, as they find when they attempt to attain perfection in it. But when an amateur seeks to embrace within his home the atmosphere of a continent-embracing art movement like that of the Renaissance his elected interest is a never ending succession of discoveries, acquisitions, disappointments, delights. Failures and triumphs commingle forever in his summary of his treasures.

Doubtless it is the perfection of its splendor that awakened the pervading American interest in the whole art of the Renaissance in Italy. That art was in keeping with the ambitions of the people whose riches equal, if not surpass, those of Italy in her greatest modern days. Such beauty as abides in Italian Renaissance furniture, in textiles, in paintings, in marbles and bronzes, in pottery and glass, have come to be regarded as the supreme ornaments of American homes whose owners could no longer tolerate the cold formality of the Georgian styles nor the alien graces of the Renaissance in France. Spain, with its strongly national arts and crafts, is the only country threatening the Italian domination in American collecting and American interior decoration, of which collecting is often an outgrowth. But it is the very wealth of varieties of objects as well as their individual splendors that furnish such provocative interests to the American amateur.

Among these movable art objects that, more and more, are assuming special favor among our collectors

are those miniature ornamental boxes styled coffrets and caskets whose daily use was never so pervasive as in Europe during the whole period of the Renaissance and over all its countries from Italy to Germany. In common with all forms of furniture of that great time they were inheritances from the ancient world around the eastern Mediterranean. But the Renaissance artists and craftsmen served us by making them more abundant as the remaining examples of Egyptian and Early Christian art.

To make beautiful the outside of the container of

things man values is a primitive instinct. A box or casket easily carried in one hand is the base on which the human race has created all the furniture of its homes. Enlarged, it became a chest on which to sit, and then a seat with a back, the chair, armoire or cupboard, and finally set on legs, begat the table. Our modern houses are boxes pantagraphed from the original six-sided models, the portable treasury.

Caskets for jewels such as were given as

dower or marriage gift were doubtless the first boxes which in contour and decoration stimulated the æsthetic impulse. We can imagine a Cromagnon wooer rounding red pebbles from the brook, into berry-like shapes, piercing them, stringing them on the thinnest thongs, and, at last, placing the necklace for his newly captured helpmate in a box, hollowed, carved and stained in the style troglodyte.

Pandora, of the Greek myth about to wed, was showered with the gifts of all the gods. There are two versions of the story of the casket, which she opened, one that it contained plagues; the other, that it stored blessings.

Small boxes of ebony and acacia woods, painted and inlaid, were used by the Egyptians in carrying gems and cosmetics and were presented to women. A fine example of this era is a jewel box of the Princess Sat-Hathor-



Courtesy of P. W. French and Company

GOLD AGATE JEWEL BOX PORTRAYING "BIRTH OF BACCHUS"



Courtesy of P. W. French and Company

THIS IVORY CASKET WITH ALLEGORICAL DESIGN IS OF THE ITALIAN FIFTEENTH CENTURY. THE WROUGHT IRON LOCK WAS PLACED ON THE OUTSIDE IN THE MANNER OF THE PERIOD BEFORE INSIDE LOCKS WERE USED

Iunut, a restoration of which is seen in the Metropolitan Museum of Art. When Dr. Flinders Petrie found it in her tomb at Lahun practically all its wood was dust, yet its ornaments of gold and ivory were intact. Thus from the fragments it was possible to construct a case much like the one which held the beads and the bracelets of a daughter of the Pharaohs.

In ancient Greece and Rome women demanded jewels, hence the artisans of the day made caskets for their safe keeping. In the familiar engraving which represents a Roman lady showing her gems to Cornelia, mother of the Gracchi, the casket itself is more interesting than the precious ornaments. Early Christians of the Imperial City gave to brides ornate caskets in which were jewelry and other valued things of small bulk. One of these, taken from the Catacombs, was evidently a wedding present to a couple whose portraits appear in the medallion on the outside of the lid. It bears an inscription exhorting the newly mated pair to put their trust in Christ. A transitional piece it is, for it also bears on sides and ends effigies of heathen divinities.

From the custom of giving these boxes at nuptials, it is said the time honored practice of providing marriage chests originated. As the gifts to the bride increased in number and size, the boxes, instead of being easily portable, became chests with space in which to store linen and garments. Hence the huge chest or cassone so esteemed by European peoples.

For the holding of the sacred emblems of the Eucharist, these primitive Christians devised receptacles which were copied from Roman jewel caskets. Inasmuch as most of these were made of a very hard variety of wood known as pyx or buxus, the consecrated container for the host was called a pyx. The ciborium, also used to guard the sacred wafers, was originally a round box, later placed on a stand, and finally fashioned into a vase. Caskets which became repositories for the bones of saints took on an ecclesiastical appearance. They were known as chasses, as distinguished from reliquaries, which usually had a glass or crystal panel or glazed opening through which the venerated relic might be seen by the faithful who looked into them.

Strong boxes, both in the little and of large size, were found convenient for secular uses. Reinforced with metal trimmings, or forged from iron, they were equipped with locks and bolts almost as complicated as those of the modern safety deposit vault. The casket, however, is regarded as the parent of all these steel thewed giants. Often in our modern decoration we place the coffret on top of some ponderous cassone, as though committing it to the bosom of its parent, and yet this, the lesser, may be the prototype.

Oak and pear tree woods contributed to casket cabinetry, for a material hard and even in texture was required for the ornate carving. In the decorative arts collection bequeathed to the Metropolitan Museum of Art by the late J. Pierpont Morgan is a French casket carved with allegorical figures of exceptional charm and so colored that the clear wood itself serves to accent the high lights of the design. In the same setting also are a pearwood casket from the hands of a Flemish master craftsman of the eighteenth century, and a notably fine Swiss example carved with a vine and pomegranate motif. The wood workers of the Spanish Renaissance wrought long and slim oaken caskets, with lids like peaked roofs, rich brown in color, and decorated with painted medallions. Of these there are several unusual examples in the collection of P. W. French and Company.

The Italians were fond of walnut as a material, as shown in a small coffer of the thirteenth century lined with Venetian glass, also in the Metropolitan Museum of Art. Near it is another fine walnut example of fifteenth century origin. Italian artificers, seeking great delicacy of pattern, coated the surface of the small wooden caskets with mineral compounds, such as whiting and plaster. To get a relatively hard material which would not chip under the tool they ap-



Courtesy of P. W. French and Company

A SILVER GILT JEWEL BOX OF GERMAN DESIGN

plied ten or twelve thin coats of the flowing mixture. Such were their decorations in gesso dura, which, when gilded, had an alluring fineness of outline. Sixteenth and seventeenth century gesso caskets are in our American museums carefully guarded under glass.

Carvings of bone and ivory were imposed on small caskets following the revival of learning with its reborn interest in a classic past. The world's most famous example of this craftsmanship, in the opinion of many antiquarians, is an Anglo-Saxon casket now in the British Museum. It was discovered many years ago in Northumbria and it is believed to have been carved as early as the ninth century. A tiny box nearly square, only five and a quarter inches in height and seven and a half in length, it bears splendidly carved panels cut from the bleached bones of a whale. On this limited space are indicated armies on the march and cities under siege. Here are Romulus and Remus suckled by the wolf and the patient Job. The attack of the Romans on the ancient stronghold of Palestine is graphically portrayed with many figures crowding forward in intense attitudes.

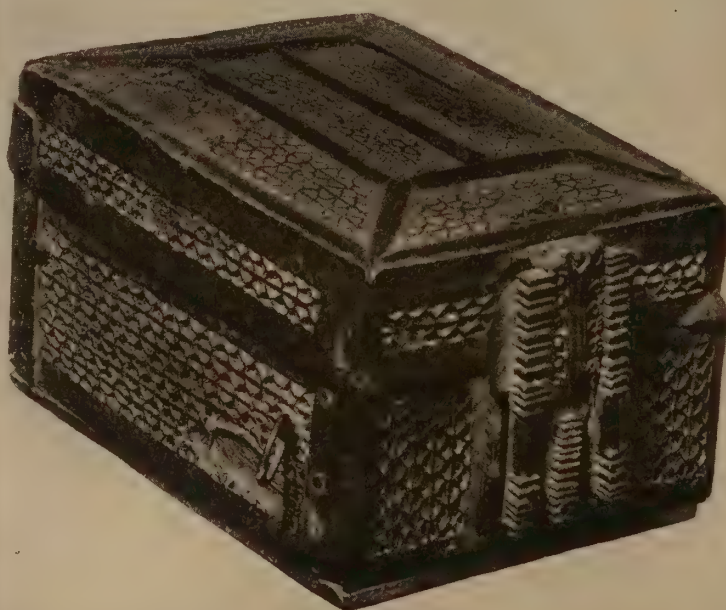
A runic inscription reads:

Here fight Titus and Jews.

Here fly Jerusalem inhabitants.

Judging from a reference to "the fishes' flood" in the

runes, the bone was from a whale cast upon the coast of Northumberland, the maritime province of Northumbria under the Roman occupation of Britain. Later the region became a stronghold of the Christian religion, the seat of important monasteries and of institutions of learning. It is possible that this notable example of primitive English craftsmanship was carved by monks. Tradition states that it was intended as a wedding present to a daughter of a king of



Courtesy of P. W. French and Company

FRENCH GOTHIC WROUGHT-IRON CASKET, WOODEN LINED

Spain, but there is nothing to indicate it was ever sent to such a destination.

Byzantine influences as well as the stir of the Renaissance inspire the carved ivory panels of the caskets carved in mediæval Europe. The Metropolitan Museum of Art owns a fine group of small caskets adorned with such plaques of rare beauty. One of them was evidently from the same model or original as the Rotulus piece in the Vatican. It pictures stirring incidents in the life of Joshua, the militant

prophet, including his sentencing to death Adoni-Zedes, King of Jerusalem. The classic spirit marks several of these panels on a fine example in the Hoentschel collection. The front plaque in its four panels shows Aristotle teaching the young Alexander; then the great teacher in a playful mood with Campaspe, a favorite of the world conqueror; while the third and fourth panels are devoted to the romance of Pyramus and Thisbe. The sunset of chivalry casts its beams upon the carved ivory panels of another museum piece, telling *The Romance of the Chatelaine de Verge* in terms of armed knights and ladies of aristocratic mien.

Rugged simplicity at first distinguished the caskets and coffers of iron and steel, as contrasted with the sculptured refinements of ivory. The Germans were fabricating small coffers identical in detail with strong boxes of feudal castles and the steel walled army chests. In the P. W. French collection is a coffret less than a foot in length and six inches in height, a wooden box encased in interwoven bands of wrought iron—a Gothic piece possibly used by its original owner for the protection of his golden chains of ceremony. The Swiss were incomparably skilled in creating jewel caskets of incised or etched steel, while the French produced examples in filigree. Often the design stands out boldly, in others as a delicate tracery. The craftsmen of the most



Courtesy of P. W. French and Company

STEEL MINIATURE COFFER, SWISS SEVENTEENTH CENTURY

fruitful periods of coffret making used rather large locks. As the locks generally were placed on the outside the craftsmen devised elaborate shapes for them which harmonized with the pattern of the exterior decoration.

Germans and the artificers of the Low Countries fashioned these cases from copper and its alloys, employing designs replete in detail. The Metropolitan Museum possesses, through the bequest of George White Thorne, a brass gilt jewel casket of South German origin, character-

istic in every line of the meticulous skill of the race. Another example is a copper gilt casket of the eighteenth century with many representations of saints. In the P. W. French collection is a silver gilt box ornamented with a scene from a Teniers painting which is an apt demonstration of the perfection to which this art was carried. And that the tradition has remained and is being carried on is apparent in the sumptuous miniature boxes which are of modern make and which are still used as jewel caskets and receptacles for private papers.

Of Gallic technique is a silver gilt casket also in the J. Pierpont Morgan collection, and attributed to a fifteenth century workshop, the top of which is decorated with engraved medallions. The sides are lavishly beautified with cabochons and on the ends are circles of crystal intended to shield paintings, one of which is still intact. Here, too, is a late fourteenth century coffret, of

French or German craftsmanship, presented by Dr. Bashford Dean. It has gabled ends and is otherwise unusual in design. It displays two patterns, one of which is the arms of Luxembourg and the other so nearly effaced that it cannot be identified. That caskets were often given entirely to holding the accessories of feminine adornment is indicated by a legend on a copper example, evidently of Spanish workmanship, which de-



Courtesy of P. W. French and Company

FRENCH COFFRET OF SILVER LACE-LIKE FILIGREE WORK



Courtesy of P. W. French and Company

THIS SIXTEENTH CENTURY COFFER HAS LIMOGES ENAMEL PANELS AND GILDED BRONZE MOUNTS. A FRAME OF WALNUT SUPPORTS THE PANELS AND SETS OFF THE VIVID COLORING AND STRIKING EFFECT OF THE ENAMEL

clares "this box for the toilet of Donna Menecia Zanaico." It is strongly made and boasts a sturdy lock, yet is graceful in form. It is heavily embellished with silver repoussé.

Silver was chosen also as a material for these holders of treasure, often gilded and again plain and simple of itself. The shining element was frequently employed in casket art in connection with niello. The niello worker, it will be recalled, incised lines on a metal plate, usually silver and occasionally gold, and then rubbed into them a black compound which brought out the picture or design. He could also utilize his art in a manner that would give a dark background. The process could be reversed in a way, by engraving on the covered surface. Proofs of their work were taken on paper by the mediæval niello craftsmen, a custom to which authorities trace the beginning of etching and engraving.

When they had fine gold with which to work, the artist and the craftsmen wrought all their ideas into the decoration of these exalted boxes. One collection in New York City contains a jewel casket of agate with mountings and a cover decoration of solid gold, a marvelous creation in low relief and filigree. The subject, *The Birth of Bacchus*, introduces the poetry of

allegory and the graceful forms of the gods and nymphs. The work is Gallic and it has in it the feeling which only a son of France could impart. The small casket in its ornate beauty is a symbol of the culture and of the charm of social life.

Enamels were extensively employed on a base of gold and silver or of less costly materials, for imparting striking effects in casket decoration. Champleve enamel graces some rare examples and the workers of Limoges produced exceptionally appropriate designs for these caskets, usually dealing with allegorical or mythological subjects. Crystal caskets with mountings of gold and decorations in enamel and lapis lazuli remain to this day as witnesses to the skill of the Italian and French artist-artisans of the Moyen Age. Whatever crudities may occasionally appear in the woodwork of earlier epochs, examples will ever retain a greater charm representing as they do the work of man's hand guided by his intelligence and the romantic associations with which many of them are invested. But it is perhaps with the smaller pieces that a closer intimacy exists between the present time and their original owners, for many of the small boxes and coffrets were prototypes of the later day elaborate jewel caskets and receptacles for private papers.

THE ROBERT LEHMAN COLLECTION OF MINIATURES

BY HELEN COMSTOCK

LEAVES FROM LITURGICAL BOOKS OF ITALY, FRANCE AND FLANDERS FORM A
COLLECTION WHICH REPRESENTS THE ART OF THE MINIATURIST AT ITS PRIME

CERTAIN arts belong entirely to the past and others that exist to-day have origins in Attica or by the Arno. Those that have passed for some external reason rather than through inner decay wear a kind of deathless perfection and if the arts may be called a firmament of man's creating these resemble Elijah caught up in the chariot while still corporeally of this earth.

With the coming of the machine the art of the book underwent a complete transformation; its destinies were placed in other hands than those of the scribes, illuminators and miniaturists. The printing press and all mechanical methods of illustration and ornamentation made the manuscript book even more of a luxury than ever, and it was necessarily, even from the beginning, a possession comparable to gold and jewels. It always represented a laborious expenditure of artistry, sometimes over a period of years, and its materials, including vellum or parchment, gold and silver leaf in abundance and bindings set with jewels, demanded a wealthy patron, whether in the church or an individual.

After the coming of the printed book the manuscript book did not live on into the Renaissance with its passion for learning. Most of the great manuscript books were produced before Gutenberg printed his Bible soon after 1450. With the death of Jean Bourdichon in 1521, the great period of the French miniaturists was over and though the art lingered on in Flanders it so closely reflected the art of the painters that the two may be said to have joined forces by 1500.

While there were various forms of secular books, transcriptions from the classics, mediæval romances, even scientific works, the majority of the manuscripts were liturgical ones, for use either in the church or by the laity in their private devotions. A great many of these were made for some exalted personage who had the wealth to commission or to purchase them, thus,

Queen Mary's Psalter, the *Grandes Heures de la reine Anne de Bretagne*, the Hours of Albert of Brandenburg, of Yolande of Flanders, the Borso Bible made for Borso d'Este, the Grimani Breviary purchased by Cardinal Domenico Grimani, and particularly those Books of Hours made for the brother of a French king, Jean, Duke of Berry of whom it has been said that the history of the art of the book of his period (he died in 1416) is contained in the inventory of his own library. It was for him that Pol de Limbourg and his two brothers made *Les Très Riches Heures du duc de Berry*, known as the *Hours of Chantilly* and now at the Musée Conde; Hubert and Jan Van Eyck worked for him



Photographs by courtesy of Mr. Robert Lehman

ST. CATHERINE, FROM A FOURTEENTH CENTURY FRENCH "HORÆ"

on a *Très Belles Heures de Notre Dame*, known as the *Hours of Turin* which became divided into three parts of which the portion in the Turin Library was burned in 1904, with the exception of one miniature with the famous "River View" (really a Baptism of Christ) which many critics feel reaches the very height of landscape painting, and this at its birth, "achieved perfection in a first effort," as Fromentin says. The Duke of Berry had also a *Très Grandes Heures* in which



AN UMBRIAN WHO IS CLOSE TO NICCOLO DA FOLIGNO PAINTED THIS "CRUCIFIXION" WITH THE VIRGIN, SAINT JOHN AND SAINT JEROME, WHO IS OFTEN SHOWN, AS HERE, BEATING HIS BREAST WITH A STONE

Jacquemart de Hesdin is supposed to have painted and as this book alone was valued at 4000 livres Tournois at the time of the Duke's death (\$10,000 to-day) some idea may be gained of the financial background of a patron who could muster a library of which eighty-eight volumes survive and must have contained many more.

There has naturally been preserved in Europe a

tradition for collecting manuscripts which goes back to the time of their making. The Bibliotheque Nationale in Paris was founded by Charles V, brother of Jean of Berry, and so is contemporary with the time of their production. Sir Robert Cotton formed the collection which bears his name in the British Museum about 1600. Modern collectors are of course numerous. The



THE INSCRIPTION, WHICH IS RARE, READS, "QUESTO MESALE FE FRA MAESTRO GREGORIO DE . . . DE MICHELE . . ." SHOWING THAT THIS IS FROM A MISSAL; THE SCROLL BACKGROUND IS TYPICALLY ITALIAN

Duke of Hamilton had a famous collection which was sold toward the end of the last century; the name of Yates Thompson comes instantly to mind as the possessor of a rare library of manuscripts. William Morris made a collection which was incorporated in the collection formed by J. Pierpont Morgan and is now in the Morgan Library. Various members of the Rothschild

family have also had some exceedingly valuable books; the Baron Maurice de Rothschild collection boasts of a portion of the *Très Riches Heures* on which the Van Eycks worked. Colonel G. L. Holford formed an exceedingly fine group, including a *Petits Heures* made by Jean Bourdichon which is closely related to his *Grandes Heures de la reine Anne de Bretagne*.



THE CRISP NORTH ITALIAN MANNER IS SEEN IN THIS HISTORIATED INITIAL O WITH THE HOLY TRINITY AND ADORING SAINTS; THIS MINIATURE, WHICH IS FROM A CHOIR BOOK, IS OF THE EARLY FIFTEENTH CENTURY

American collectors of manuscripts, or of leaves from manuscripts, are few and it is something of a surprise to come upon so large a collection of miniatures as that formed by Mr. Robert Lehman of New York who, as the son of a very well-known collector of paintings, Mr. Philip Lehman, seems to have inherited an instinct for collecting along with an independence of taste. Mr. Lehman has approached his subject from the angle of ornament and illustration, for the painter's contribution and not the scribe's. He has collected leaves of books rather than volumes and these are especially rich in examples of the Italian, Flemish and French schools. A small group of them are shown here, chiefly Italian, but including two French works as well as a Flemish *Annunciation* which is shown in color. This *Annuncia-*

tion is the work of one of that group of artists, working in Ghent and Bruges around 1500, which is identified with the Grimani Breviary now in the possession of the library of Saint Mark's in Venice.

The manner of this little *Annunciation*, which is shown here in the exact size of the original, is that of Memling and Gerard David. These two artists, along with Van der Goes and Quentin Matsys, held the same domination over the miniaturists of the end of the fifteenth century that Roger van der Weyden and the Van Eycks did over the artists of the beginning. To say that this miniature is by the artists of the Grimani Breviary is to assign it to an interesting group about whom there has been a great amount of discussion. When Cardinal Domenico Grimani, of the great Vene-



DON LORENZO MONACO, WHO PAINTED THIS "LAST JUDGMENT," WAS A MEMBER OF THE CAMOLDIOLESE ORDER IN THE MONASTERY OF THE ANGELS AT FLORENCE; HIS CHOIR BOOKS MAY BE SEEN IN THE LAURENTIAN LIBRARY

tian family, purchased the Breviary from a Sicilian dealer named Antonio in 1521, paying 500 gold ducats for it, or about \$10,000 by modern computation, it was considered to be the work of Memling, Lieven of Antwerp and one Gerard of Bruges who has been interpreted by various critics as both Gerard David and Gerard Horebout. Memling died in 1494 or 1495, and as it has come to be the general opinion that the Breviary was painted a little later his name has been removed from the number of possible artists who worked on the book. His influence, however, is unmistakable. The founder of the later school of Ghent and Bruges of which the Breviary and this little painting are representative was Alexander Bening. His son Simon was the particular light of that group of miniaturists and it is

thought he might have worked on the Breviary. Simon's daughter, Levina Teerlinck, is also credited with part of it. There were a number of women enrolled in the guilds of Bruges and Ghent. Another was Gerard Horebout's daughter, Suzanne, who went with her father to England and married an officer of the court of Henry VIII. Gerard David's wife, Cornelia, was a miniaturist and going back to the earlier days of the school there was Margaretta, sister of the Van Eycks. Gerard Horebout was an important figure in the Ghent-Bruges group of the later period. Like his confreres he was willing to take his models from the painters of the period and the fault of the whole group was a copying of the painter's types, subjects and compositions which was too servile if their art was to be maintained as an

independent one, charming though the result was. The miniatures became larger in size and the elements of the design bigger and simpler, as in the *Annunciation*. The mood of the subjects was shown in their facial expression rather than in gesture as was the case when the figures were excessively small. A respect for nature led to a change also in the borders which was not so happy. The older type was composed of fine detail, a scroll work of leaves, flowers, insects, animals, very like the French. The new border was composed of a flat wash of color or gold on which, quite unrelated to each other, would be single flowers, insects, animals, painted in relief and with even a shadow falling on the background to enhance the illusion. The earlier respect for a closely woven design was gone.

The earlier type of border, a type shared with France where it grew to its greatest beauty, was the particular contribution of western Europe to the illuminated book. There are several influences traceable in the mediæval miniature; naturally there was the Byzantine from which so much was derived all through Europe in the way of pictorial art; there was the classical tradition, most strongly felt in Italy; there was an inherent feeling for naturalism. These three concern the miniature proper. There was also a fourth element and this concerns the ornamental border whose derivation was Celtic. The Irish school of the seventh and eighth centuries influenced, first, England; and then through Alcuin of York at the court of Charlemagne, the rest of Europe. With the revival of the arts in the twelfth century the Celtic influence lived again. In the old Celtic manuscripts human figures were treated in a purely conventional and often surprising manner, being woven into the design, sometimes literally braided into it, in a fashion that was the antithesis of naturalism but was uncannily effective in pattern. When this feeling for the creation of ornament reached its finest expression,

and this was in France, the figures had taken their rightful place in the miniatures and had passed through the Byzantine-classical-naturalistic phases that were reflected in all pictorial art while the purely decorative element of the border received the full play of an inventive genius which carried the problem to a variety of enthusiastic solutions.

Gothic France had the gift of making ornament structural so that it grew out of some basic feature, like the fluting on a column, the tracery that led the group

of lancet windows to a common peak, or the fine tendrils that grow out of an initial letter or a "bar border" on the illuminated page.

France was the most precocious of the young nations of the west and fulfilled most richly the promise of her precocity. Where manuscripts are concerned England accompanied her in the early days in the twelfth and thirteenth centuries, but lapsed into sterility while France went on her splendid way. She was joined in the two following centuries by the Flemings and Italians, who developed late. The French style is represented here by a miniature of Saint Catherine from a fourteenth century Book of Hours and by an historiated initial showing the Pentecost by Jean Bourdichon which was



AN UMBRIAN MINIATURE OF SAINT FRANCIS AND SAINT CLARA

done shortly after 1500. The miniature of Saint Catherine has the diaper pattern in the background, composed of gold and colors, which was a favorite treatment of this period. Saint Catherine wears her royal robes, being a king's daughter, and holds the sword of her martyrdom. An angel presents her with the palm which is the symbol of all martyrs and beneath the Saint's feet is the Emperor Maximian and the wheel on which he ordered that she be tortured but from which she was miraculously delivered. This miniature introduced that portion of a Book of Hours known as the *Memoriae* which was devoted to whatever saints the owner of the book might wish. The various subjects illustrating liturgical books



Courtesy of Mr. Robert Lehman

THE ANNUNCIATION, A FIFTEENTH CENTURY FLEMISH MINIATURE

This miniature, which is reproduced in the exact size of the original, is from a Flemish Book of Hours of the late fifteenth century. It is the work of a painter who has been identified as one of the group of unknown artists of Ghent and Bruges who painted the miniatures in the famous Grimani Breviary which is in the library of Saint Mark's in Venice. These artists were close followers of Memling and Gerard David, as the style of this very beautiful painting gives evidence. At this period the Flemish miniaturists renounced their earlier style in which the figures were smaller, and gesture rather than facial expression explained the mood of the incident. In the later manner, as represented here, the figures were larger in proportion and the design and treatment were modeled upon the larger paintings of the period



THE "PENTECOST," FROM A BOOK OF HOURS, VERY PROBABLY PAINTED BY JEAN BOURDICHON; THE BORDER HAS THE ERMINES OF ANNE OF BRETAGNE AND THE PORCUPINE OF LOUIS XII SURMOUNTED BY THE ROYAL ARMS OF FRANCE

were very definitely prescribed, and it is generally possible to tell from the subject just what portion of the book it accompanied. The Flemish *Annunciation* no doubt appeared at the place where the prayers for the Matins of the Virgin were given. Each hour had its own subject, such as, Lauds, the Visitation; Prime, the Nativity; Terce, the Angel and the Shepherds; Sext, Adoration of the Magi; None, Presentation in the Temple; Vespers, the Flight into Egypt; Compline, the Coronation of the Virgin. The Hours of the Cross were accompanied by the Crucifixion, the Hours of the Holy Ghost by the Pentecost, the Penitential Psalms by David Kneeling, or Bathsheba, or by the Death Angel. Then came the Memorials of Saints containing miniatures of the saints invoked. The Vigils of the Dead were illustrated by the Raising of Lazarus or a burial scene.

The Commendation of Souls had a miniature showing the Day of Judgment.

The Book of Hours of the Virgin became the most popular book of devotions for the laity and in the fourteenth century almost entirely supplanted the Psalter whose contents it practically duplicated with certain additions. The Psalter had its allotted subjects of illustration, such as a picture of David and Goliath or else David playing his harp at Psalm 1, David pointing to his eyes at Psalm 26, David pointing to his mouth at Psalm 38, etc. The Psalter and the Hours of the Virgin both contained the occupations of the months and it was in the execution of these more mundane subjects that the miniaturists gratified their interest in the world around them. Pol de Limbourg and his brothers painted the woods of Vincennes, the Louvre and the Seine, and

the various chateaux of the Duke of Berry in the *Très Riches Heures* now at Chantilly and the Van Eycks, perhaps Hubert himself, painted the famous "River View" from the *Très Belles Heures de Notre Dame* now at Milan.

The Missal, which gives the priest's part of the office of the Mass for the year, contains few miniatures. It did, however, invariably contain a full page showing the Crucifixion at the place in the Easter Service where the Prayer of Consecration is given.

The Breviary which contains the daily office apart from the Mass for the year has many small miniatures by way of illustration, such as the important feasts, and since it contained a Psalter the usual illustrations for the Psalms may be expected.

The Pentecostal subject shown here, which may possibly be simply of the school of Jean Bourdichon but is more probably by the master himself, came from that part of a Book of Hours devoted to the Hours of the Holy Ghost. It is one of two leaves from this book in Mr. Lehman's possession, the other showing the Last Supper. In both the subjects are arranged within the curves of a large initial S. In the border of both are the fleur-de-lys of Louis XII and the ermines of Anne of Bretagne; in the one shown here there is the porcupine of Louis XII and the royal arms of France. Louis XII, who reigned from 1499 to 1514, was the second husband of Anne of Bretagne. She was first married to Charles VIII who reigned from 1491 to 1498 and it was on the occasion of their marriage that Bourdichon painted the *Grandes Heures de la reine Anne de Bretagne* that is now in the Bibliothèque Nationale in Paris. Bourdichon painted several Books of Hours which are closely related to each other. There is one in the Baron Edmond Rothschild collection which, in the arrangement of the figures, is close to the Lehman version. Two other versions which are the work of Bourdichon belong to the British Museum and the collection of Colonel G. L. Holford. Bourdichon was probably a pupil of Jean Fouquet who was also of Tours. He was born in 1457, and became a "peintre du roy" in 1484, his occupations including designing coins and banners, lamps and reliquaries and painting portraits. He died in 1521. Like Fouquet he thought more of illustration than ornament, a motive which dominated in the later French as well as Flemish miniatures. The feeling of the moment is stated forcefully and with dignity.

In mentioning a little while ago the different kinds of liturgical books, one type was omitted which is met chiefly in Italy, the large choir books known as antiphoners and graduals which are seen in the great churches and libraries. The antiphoner contained the choral parts of the office and the gradual the choral parts of the Mass. They were very large so that a group of singers could read from them at one time. The initial

letters of these books grew to huge proportions and the miniatures which were painted within these letters were often of the full size of a page in an ordinary Book of Hours. It became the custom with the Italians to include the miniature within the initial while in the north it was separate from the text.

The page from the antiphoner showing a miniature of Saint Louis of Toulouse has a typically Italian treatment of curling foliage at the side. It is characteristic that while the Flemish worked toward realism in both miniature and border the Italians kept their realism within bounds and let it concern the miniature only while the decorative detail was something of their own evolving. The big leaves, often of two tones of pink and blue with, of course, gold, seem to have been inspired by some one who had looked in passing at the Greek acanthus and then proceeded to develop it along the lines of fancy. This form had an opulent richness which the large page required; the fine ivy pattern of the French would have been ineffectual.

There were many Italians who are known for their larger paintings as well as miniatures. Taddeo Crivelli, Simone Martini, Sano di Pietro, Giovanni di Paolo, Ambrogio di Predis and Lorenzo Monaco all painted miniatures. There is a *Last Judgment* by Lorenzo Monaco in the Lehman collection which has great dignity and majesty. Don Lorenzo Monaco was a monk of the Camaldolese order living in the Monastery of the Angels in Florence. The Camaldolese, being a branch of the Benedictines, inherited their ability to beautify books from the parent house of Monte Cassino, where the art of the book was born in Italy. Vasari says that Don Lorenzo had two predecessors in the Monastery, Don Jacopo and Don Silvestro, who made exceptionally beautiful choir books. He says, "I have myself often examined these books and have been astonished at the accuracy of design and beauty of execution displayed in works of a period when the arts of design were almost wholly lost, for the production of these monks date from about the year of our salvation 1350, a little more or a little less, as may be seen on any one of the books themselves." Don Lorenzo was born about 1370, and died about 1425. The Laurentian Library in Florence preserves books by Don Silvestro and Don Lorenzo.

The miniature of St. Louis of Toulouse is interesting in reflecting the influence of Pisanello (Antonio Pisano, 1380? to 1455?) who is said to have been trained as a miniaturist but from whom no books are known. His *St. Eustace* in the National Gallery in London suggests the point of view as well as the method of the miniaturist in its exquisite detail. It was chiefly as a medallist that he influenced the miniature painters and many of his designs have been repeated by them. The famous Borso Bible made for Borso d'Este, Duke of Ferrara, adapts designs from the reverse of Pisanello's medal of Alphonse



A MINIATURE OF SAINT LOUIS OF TOULOUSE FROM AN ANTIPHONER SHOWS THE INFLUENCE OF PISANELLO IN ITS CAMEO-LIKE DELICACY; THE CURLING LEAVES AT THE SIDE ARE CHARACTERISTICALLY ITALIAN

I of Naples. Matteo di Pasti of Verona who worked for Leonello d'Este on a Breviary in company with Giogio Tedesco was one of Pisanello's pupils.

The north Italian painter of the Holy Trinity with a group of adoring saints in a large initial O had a crisp brilliant style but lacked the devotional sincerity of the Umbrian who painted the little drama of the Portiuncula when Saint Francis received Saint Clara and placed over her shoulders the gray Franciscan robe (it had not yet been changed to brown when this miniature was

painted). There is another Umbrian painting, of the Crucifixion, which is essentially human in its portrayal of grief and suffering. There is another, from central Italy, which has a scroll work background in which the dramatic significance of the event rather than the human experience is revealed. It was solely in Umbria, however, that the miniaturists grew up into fresco painters and never forgot their first interests; through the rest of Italy the two had no connection and the great period of miniature painting followed that of the fresco painters.

SILVER TEA-CADDIES AND SUGAR HOLDERS

BY EDWARD WENHAM

THE IMPORTANCE OF TEA WITH ITS CONCOMITANT SUGAR LARGELY
AFFECTED EARLY DOMESTIC SILVER IN THE LIFE OF THE OCCIDENT

THAT now staple commodity, tea, which in this country represents a historical and in the old lands a social tradition, has probably exercised as great a direct influence upon the customs of the Western World as any of the various foods which began to find their way to Europe in the late seventeenth century and continued after that time to be imported in increasing quantities. In a similar manner in which the vogue for afternoon tea has appeared in America during the past few decades so did tea-drinking become fashionable in the older countries by reason of its adoption by the *beau monde*. At first of course it had been regarded as a simple, exotic drug but even after its use in this form had been discontinued and it had been recognized as a beverage, the price prohibited other than the wealthy families from indulging in its use. In the reign of Charles II the higher grade leaf retailed for as high as a hundred shillings a pound while the supply was restricted to that grown in Java, nor did the price become materially lowered until some years later when importations from China began to enter Western Europe.

As the imports from the East increased the price decreased and some forty years after tea could be purchased for sixty shillings a pound. And as evidence of the depreciation of the value it is interesting to mention the prices which obtained at various periods at the world's most famous tea port, Boston. In 1670, Bolea leaf sold there for sixty shillings: fifty years later the price had dropped to thirty shillings and while during the following decade it became slightly more expensive, eventually it was sufficiently plentiful and low in price at three shillings to permit the inhabitants to throw large quantities into the harbor. And this of course founded that tradition for tea in North America and incidentally our nation. To-day this popular herb is packed in dainty muslin bags and this and other forms of modern effi-

ciency have tended largely to destroy the ceremony formerly associated with the tea-caddy. And in the many vessels connected with this beverage collectors may readily follow the ever-increasing favor which tea assumed during earlier eras and which it has since retained. This is perhaps particularly noticeable in the numerous articles of silver found among old family plate.

And the treasures of many homes include also those splendid pieces of cabinetwork in the form of a miniature sarcophagus or small rectangular case, beautifully inlaid, and which were the tea-caddies of the less pretentious houses. These and the silver canisters were the receptacles in which our ancestors kept the tea, when the price would not permit that even the fewest leaves should be wasted and for that reason was carefully guarded under lock and key in charge of the mistress of the house.

Some of these wood tea-caddies were fitted with three divisions, the center one having a removable glass bowl for sugar, then an equally expensive luxury, the end partitions being lined with lead foil to hold green and black tea. Others were lined with velvet and fitted with two or three silver canisters, but although to-day the shagreen cases which once held these exquisite examples of the silversmith's craft are met with, the caddies have in many instances long left their protective covering and like other works of silver which were pro-

duced in sets have been divided or have found their way to the maw of the melting-pot. While the silver canister equally with the wood caddy is of English origin, the first forms of the former were introduced with tea from China, being of porcelain in vase and rectangular shape with stoppers. These were later copied by the English craftsmen in pewter, copper and silver. And perhaps it might be observed that there is no connection between this prerequisite of tea-drinking and that known by a similar name in golf. One derives from the Chinese word



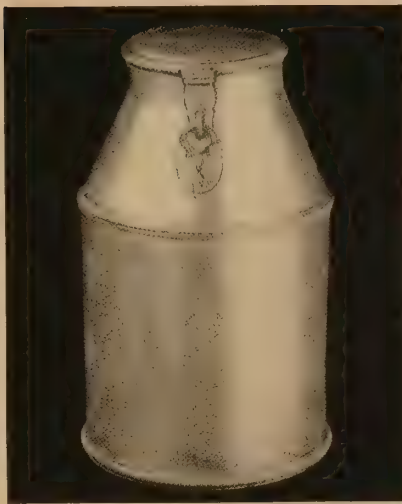
Courtesy of the Gorham Company

MODERN PYRIFORM TEA-CADDY

"catty," indicating the Oriental pound, the other being a corruption of the word "cad," which originally meant an errand boy.

It was not, however, until some years after tea-drinking had become fashionable that we find its direct influence upon the art of the silversmith. And it is the purpose of this article to deal only with those pieces which display further evidence of these craftsmen's ingenuity in adapting various articles to the prevailing manners and social customs of their times. There is no doubt that these little silver boxes became the medium of expressing regard and were frequently used as presentations to ladies. And probably for this reason we find the artistry of the craftsman is of that charm, which would appear to have been applied to articles of domestic plate which held a more intimate significance. After the inclusion of tea, coffee, sugar and other imported commodities among the every-day requirements of the household, it is possible to trace that importance attached by the English to their family plate and of which Emerson remarked, that though an Englishman had "no gathering of portraits of his ancestors, he has their porringers and their punch bowls."

With the more common use of the teapot in the early eighteenth century we find the accompanying tea-caddy and sugar holder. The earliest known tea-caddies date from about 1710, being somewhat similar in shape to the pyriform teapots of that time. In other instances the silversmith would copy the shape of a Chinese vase, chasing the body with Oriental floral panel designs inspired by those on the porcelain prototype. The type most frequently met with, however, is that with the rectangular body, known as the "bottle shaped canister," this deriving from the fact that they are fitted with a narrow cylindrical neck and a cap; these are also occasionally found with a sliding bottom, to allow the caddy to be filled without risk of spilling the tea. The earliest are devoid of any ornamentation but with the vogue for decoration of the mid-eighteenth century elaborate rococo scrolls appear chased on the sides.



Courtesy of Criehton and Company

MILK CHURN-SHAPED CANISTER

lar size and were then intended to hold different kinds of tea, nor does it appear that the sugar container was adopted until about the middle of the eighteenth century, when the center canister developed a distinct bowl shape with a tightly fitting flanged cover. Later the sugar bowl was frequently of glass or silver with a glass liner, the cover gradually being dispensed with.

One particularly exquisite set is that in the collection of Mrs. Anson Moran at present on loan to the Metropolitan Museum of Art. The decorative motifs of this set are of that early refined type before the coming of the rococo and for that reason manifests more charm and is proportionately more rare. Occasionally caddies are found with hinged covers in place of the closely fitting lids, the handles being formed by flowers or fruit in full relief.

Nor were these important sets infrequently placed in beautiful cases made of tortoise-shell and ivory, although such are rarely found at the present time. Again while sets of caddies have been discovered where the actual protecting case is of silver, lined with wood which is covered with velvet, these are of that rarity as to preclude the advisability of an effort being made by a collector to become the possessor of such a specimen.

While sets are more often found as part of the plate of the Georgian nobility many individual specimens of tea-caddies and sugar bowls of the eighteenth century are in existence. The earlier individual pieces although in some examples closely following the designs of those in sets, are more often of the vase type. And toward

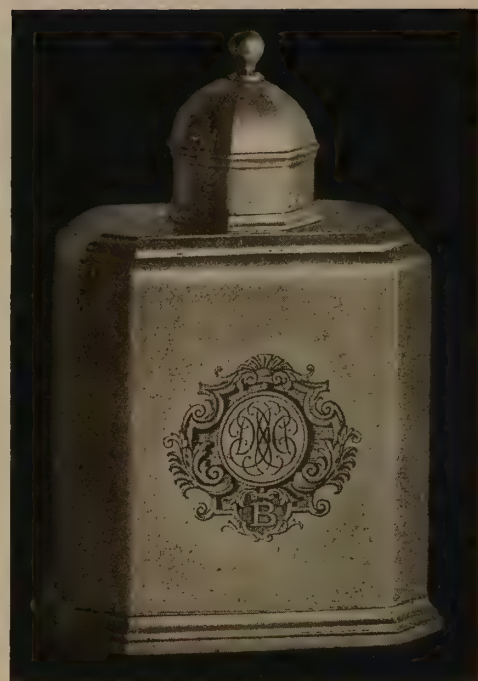


Courtesy of Clapp and Graham

AMERICAN TEA-CADDY BY EPHRAIM BRAZIER



Courtesy of the Metropolitan Museum of Art



Courtesy of Crichton and Company

CLASSIC STYLES WERE ADOPTED BY OUR SILVERSMITHS AS IS APPARENT IN THE VASE-SHAPED CADDY BY WILLIAM GILBERT; THE TWO BOTTLE-TYPE CANISTERS FORMERLY BELONGED TO SETS AND ARE SOME FIFTY YEARS EARLIER

the end of the eighteenth century when tea was in use in the more modest homes we find that tea-caddies began to assume a variety of forms. The bottle-shaped canister and others which had previously been in sets protected in a locked box were now replaced by the silver boxes with hinged covers fitted with lock and key. These usually appear with flat sides in hexagonal or octagonal form and although of simple design are nevertheless splendid

specimens of the silversmith's craft. This type, however, is only found dating for about three decades from 1780 and represents the passing of the high value placed upon tea in that epoch.

Only a few examples of tea-caddies seem to have been made by our American silversmiths and even among these very few were fitted with the lock and key. The known specimens are usually of the canister type with



Courtesy of Howard and Company

FINE WORKMANSHIP IS MANIFEST IN THE SUGAR TONGS AND NIPPERS AND WHILE THE LATTER ARE FREQUENTLY OF ECCENTRIC SHAPES THE PIERCED "BOW" TYPE IS OF UNDOUBTED BEAUTY AND IS INCREASINGLY RARE



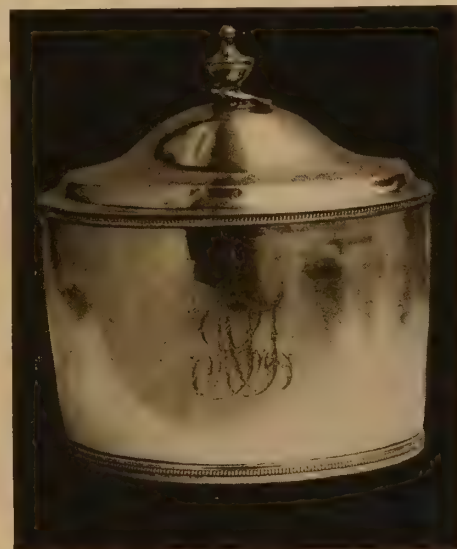
Courtesy of the Metropolitan Museum of Art

LATER SUGAR TONGS WERE MADE TO MATCH THE TABLE SILVER, THIS BEING ILLUSTRATED IN THE TWO DUBLIN AND ONE LONDON EXAMPLES ORNAMENTED WITH BRIGHT CUT ENGRAVING, WHICH IS KNOWN AS "FEATHER EDGE"

the small neck and cap cover, although several of the box shape with hinged lids are in various collections. And following the styles which appeared in the old world, the craftsmen in this country produced many splendid caddies and sugar holders of the classic vase form, although it is perhaps improbable that these were in many instances used to contain tea, as was the case in Europe. These latter shapes were of course the outcome

of that desire for classic decoration which drew its inspiration from the discoveries at Pompeii and which influence impressed itself upon all branches of the formative arts at that time. Others were not dissimilar to the cups which originated in Dublin about the end of the century and which are distinguishable by the horizontal handles.

Not without interest are those quaint spoons which



Courtesy of Howard and Company

COVERED SUGAR BOWL BY JOHN BREVOORT, CIRCA 1715; OVAL TEA-CADDY FITTED WITH LOCK BY CHRISTIAN WILTBERGER OF PHILADELPHIA; AND BOTTLE-SHAPED CANISTER BY BROWN AND SEAL, ALSO OF PHILADELPHIA

were formerly used with the caddies. In some cases, as in the set in the collection of J. Pierpont Morgan the horizontal handles were fitted and from these the ladle shaped spoon was suspended by a curiously shaped hook fitted to the back of the stem. Other spoons of the ladle type, which are those with the long handles, were used with the caddies with narrow necks, while the short large bowl spoon, not unlike those with which a little child first learns to feed itself, were used in the wood tea containers and those with wide necks. Gradually as tea became cheaper and of less importance the caddy was forgotten and placed away with those pieces which served no useful purpose. Unfortunately many met with a far worse fate and were melted down for remodeling into more fashionable pieces. Hence it is that owing to their discontinuance and subsequent disappearance few of the earlier specimens are now met with, although the reward for a successful search for a complete set fully compen-

sates the effort made to acquire such beautiful pieces of silver.

Sugar bowls, however, continued to assume more elaborate shapes, as separate pieces and in conjunction with the tea-sets which began to appear. Among the earliest bowls which are assumed to have been made to contain sugar was one made at Aberdeen in 1739 by a silversmith named Scott. The body is a plain hemispherical shape with low chasing and engraving, while the cover is in the form of a tazza which when inverted fits the rim of the bowl itself. It is possible the intention was that the lid should be used as a stand, giving the bowl a more important appearance when in use. Similar bowls were made by American silversmiths in the early eighteenth century, one example being that by John Brevoort in the Metropolitan Museum of Art. This type is frequently known as "college bowl," one explanation being that they were and are frequently used in the old



Courtesy of Howard and Company

THE LARGER CENTER CANISTER, ALTHOUGH OCCASIONALLY USED FOR TEA, WAS PROBABLY INTENDED AS A SUGAR CONTAINER, WHICH MAY BE ASSUMED FROM THE FACT THAT ONLY TWO OF THE CANISTERS WERE NUMBERED



Courtesy of Crichton and Company

IN THIS SET THE CADDIES ASSUME AN OVAL SHAPE, THE CENTER BOWL HAVING DEVELOPED TO THAT STYLE WHICH WE TO-DAY ASSOCIATE WITH THE SUGAR HOLDER THAT ACCOMPANIES THE LATER TEA-SET IN USE IN OUR TIME

English colleges, among the plate of which are several examples of this type. Another suggestion is that the term is a corruption of caudle cup, but whatever the origin of this name there is little doubt that they represent one of the earliest forms of our present sugar bowl. Sugar holders which manifest the finest art, however, and the most æsthetic lines are the basket shape, which began to appear after the introduction of manufactured

lump sugar. Fitted with glass liners the bodies are usually conoidic and pierced, the more graceful having an escaloped rim decorated with festoons, while the bail or handle is also decorated with a pierced design. Others are ornamented in the "bright cut" style, a form of deeply cut geometrical designs, popular toward the end of the eighteenth century. With them came those curious tongs, of interest in the evolution of styles.



Courtesy of the Metropolitan Museum

THE SUIT OF BARBERINI ARMOR FROM LOUDOUN CASTLE

TADDEO BARBERINI, WHO DIED IN 1647, WAS PROBABLY THE WEARER OF THIS SUIT OF GOLD DAMASCENED ARMOR OF THE SIXTEENTH CENTURY, MADE PROBABLY IN MILAN OR BRESCIA



Courtesy of the American Art Association

IN THIS EXAMPLE IS EVIDENT THE PRE-BAROQUE STYLE WHICH WAS GREATLY INFLUENCED BY MICHELANGELO

ITALIAN BAROQUE AND LATER DESIGN

BY HENRY BRANSCOMBE

MANY EXAMPLES OF THE ITALIAN RENAISSANCE AND BAROQUE PERIODS ARE NOW BEING ACQUIRED BY AMERICAN COLLECTORS

BARBARIC or cultured, every people through the ages have sought an expression of that instinctive desire for the beautiful. Whether in the rudely carved idol and the naive geometrical designs that recall the North American Indian and other aboriginal tribes, or in that art of the ancient Greeks and Romans which has come down to us in the magnificent sculpture and paintings of their masters, the aspiration for the æsthetic is equally present. But as we see in the untutored efforts of the barbaric people only that seeking for charm which entered into their everyday life in the early strivings of the Southern European nations is evident that indefatigable struggle to develop the creative intelligence of man and eventually give utterance to this development in what have come to be the formative arts.

Thus after the darksome epoch of the Middle Ages, during which art remained like a beautiful plant hidden by the winter's snows came the sun of the Renaissance melting the all-covering mantle which obscured its beauty and warming the neglected blossom to

life anew. Then did Europe see the seedlings of this wonderful plant spread and bring enlightenment to its farthest corners. And as this reviving sun had risen in Italy so, as it rose and shed its stimulating glow upon the fields of art, did it imbue the people of that country

with renewed ambition to surpass even the works of their ancestors who had so splendidly carried on earlier traditions. Through the various phases of the great Renaissance the Italian artists transported the arts to that splendor which marked the sixteenth century and, ever seeking a higher plane of perfection, they reached the glory of the High Renaissance which gradually merged into that which became the baroque of the following century, and these periods have left to the present era a wonderful heritage of design.

In the styles of the seventeenth century we at first see the influence of various alien nations, particularly those which emanated from the conquering Spaniards. Thus the many composite elements of the early Italian baroque produced a manner in which the national characteristics are



Courtesy of Luigi Pacciarella

EIGHTEENTH CENTURY VENETIAN BAROQUE



Courtesy of the Metropolitan Museum of Art

THE LAVISH CARVING OF THE CABINET IS OF THE EXTREME BAROQUE PERIOD, THE MORE REFINED INFLUENCE BEING APPARENT IN THE APPLIED MOLDINGS AND PEDIMENT OF THE CABINET DESK, WHICH IS OF LATER DATE

more or less subverted. Traces of the coming of this period are evident during the late Renaissance in the more vigorous treatment of the interiors, particularly in the increased massiveness of the doors and the adoption of heavy moldings. And these earlier evidences are apparent even prior to the time of Michelangelo but this great master undoubtedly hastened its arrival in what is known as the pre-baroque style. And the beauty of the few pieces of this period which exist surpasses much that was evolved in the following decades. The classical motifs were retained in the use of the refined carved scrolls, the Greek dentil molding on cornices and the decoration of the frieze with a meander and guilloche strapwork. In the more pronounced transitional stage, the metoches are increased and the dentils enlarged, being adapted as a series of brackets beneath the frieze. Other traces of the classic are apparent in the fluted pilasters with cartouches and in the columns applied to the cabinets, credenzas and armoires.

That which tended to stimulate the arts at this time was undoubtedly the interest displayed in architecture and other branches by the Church. And while there is at times a proneness to the bizarre in the woodwork of this

era, we cannot but admire the efforts of the craftsmen to endow the inanimate wood with some of that quickening which inspired the artist himself. That some of the designs were asymmetrical will be admitted, but even the somewhat whimsical columns and over heavy architraves and cornices were not without a certain majestic charm. The same may be said of the not always graceful moldings and the curiously evolved volutes, but by the deft use of reentering angles and broken horizontals much simple and pleasing ornamentation was accomplished. Eventually, however, the style displayed that excessiveness, which reached its height in the middle of the century and after the departure of the Spaniards, when considerable modification is evident in the application of French motifs, the



Courtesy of P. W. French and Company

WARDROBE INDICATING FRENCH INFLUENCE

era of the baroque began to fade. And by the close of the century the style in Italy and throughout Europe had passed.

Consequent upon the Church being the foremost patron of the period Rome naturally became the center and among its many palaces and villas more of the pronounced examples of the baroque are yet to be found. And to this ancient city artists and designers from other European countries repaired to acquire those traditions which they later established in their several native lands. In the magnificent colonnade of St. Peter's is the survival of the work of Benini, who probably represents the greatest designer of the period. This monumental undertaking of course may be regarded as the *capolavoro* of this famous man, although his influence is equally evident with that of Borromini and Rainaldi in the decorative details of many of the palaces of his time. And while the influence derived from Spain undoubtedly inspired the desire for pomp and splendor, which is manifest in the oftentimes extreme character of the motifs, it was such men as Benini who exercised that restraint which appears in the more æsthetic pieces that remain to-day. It is also worthy of notice that despite the fact that Italy was at this time composed of various small states, the furniture does not exhibit the characteristic differences which might possibly be expected. Nor is there in the examples from the outlying parts of

the country the same tendency to massive ornamentation.

Probably for this reason American collectors have rather sought pieces from Tuscany, Bologna, Liguria and other sections, these displaying a far more simple beauty in their form. That considerable attention has been devoted in this country to Italian baroque is evidenced by the many splendid examples acquired by Charles A. Platt, W. Hinkle Smith, and other connoisseurs. And among the examples in the first named collection is a writing bureau of central Italy of about 1650, this displaying that delicacy of form which is so great a charm of the subdued baroque. The same may be said of the Florentine credenza of slightly earlier date and which is included in the specimens of the Hinkle Smith collection at Philadelphia. This restraint is also found in the chairs and seats of the provincial districts, two Tuscan stools of the early part of the period owned by Clarence H.

Mackay entirely lacking any trace of the excessive carving so frequently employed on pieces found in Rome, Venice and other large centers. In fact at no time did any section approach the often distorted hideousness of some of the Venetian pieces. One such is in the South Kensington Museum and the coarseness is almost barbaric in the lavishness of the carving; especially in the large flaring arms and ponderous front stretcher is this hideousness pronounced.



Courtesy of the American Art Association
A FLORENTINE BAROQUE CHAIR



Courtesy of the Metropolitan Museum of Art

THIS CONSOLE TABLE ILLUSTRATES THE VENETIAN TENDENCY TO GROTESQUE CONTRASTED WITH THE SIMPLE BAROQUE ADAPTATIONS APPARENT IN THE AMERICAN CHEST BY APPLIED MOLDINGS AND REENTERING ANGLES

That massive ornamentation which is first found in architectural details soon appeared in the mobiliary woodwork, remaining more or less in evidence until the departure of the Spaniards. Nor was the subsequent change of a transitional nature; immediately after the middle of the seventeenth century we find an almost sudden modifying of the previous styles and the noticeable infiltration of French influence. Possibly the tendency to overabundant carving remained for some time, but this was more skilfully treated and in the main there was an elimination of the former often fantastic manner. Obviously with the erection of the magnificent palaces during this period the furniture would assume proportions in keeping with the enormous apartments. Similarly the somewhat freakish curvilinear forms were adapted from the architectural decoration design by contemporary artists who at times permitted themselves an undue freedom.

With the arrival of the style evolved in France largely under the guidance of Colbert, much that is reminiscent of the High Renaissance is again felt in the treatment of the Italian mobiliary art. The debasing opulence and excess were supplanted by greater refinement of form although this was not the case in Naples where all the extravagance of the Spanish domination remained for many years. And so were the people of this part of Italy overawed by the gorgeous display of the nobles that even as late as the early eighteenth century the middle classes enjoyed few of those domestic comforts, which

was earlier known to Tuscany, Venetia and other states. But that France had herself absorbed many of the traditions of the Spanish styles is apparent from various motifs adapted in the baroque designs of the native artists. Frequently large areas such as the fronts of cabinets would be treated with mother-of-pearl, while the use of fringes and brass studs is a further relic of that heritage which Spain obtained from her former Arab governors. Consequently while Italy was freed from the direct influences of the Iberian Peninsula, they are nevertheless evident in the French designs although of course with more delicate details.

During the baroque epoch we find free employment of turned legs and understructural woodwork. This method of shaping wood was apparently used contemporaneously by the Spaniards and Italians. Nor is there but little doubt that it derived from the Far East having been brought to Europe by the Portuguese traders. Since that time it has remained an important element in decorative woodwork, being particularly evident during the English Jacobean and Carolean periods, when the spiral form became a characteristic of the mobiliary art. This form of turning displays minor variations in various countries, that of Flanders where it was also largely employed manifesting a flatter appearance, the incutting being broader and of a shallower concave while the convex is somewhat depressed.

By the adoption of turning innumerable forms were



Courtesy of the Metropolitan Museum of Art

THIS CASKET WHILE MAINLY ITALIAN IN ITS DECORATIVE MOTIFS NEVERTHELESS EXHIBITS MUCH THAT IS DERIVED FROM THE EARLIER SPANISH INFLUENCE WITH WHICH IS COMBINED NOTICEABLE TRACE OF THE CLASSIC DESIGN



Courtesy of P. W. French and Company

DESPITE THE SOMEWHAT UNDUE EMPLOYMENT OF CARVED SCROLLS AND THE USE OF MASSIVE FIGURE SUPPORTS, THE FINER CONSOLE TABLES OF THE BAROQUE INFLUENCE USUALLY DISPLAY PERFECT PROPORTION AND BALANCE

made possible for uprights and horizontals: further, assistance was rendered to the carver in that legs, balusters, understretchers and other pieces were shaped on the lathe, the finer decorative motifs being added with the hand chisel. And it is possible that in admiring the work of the carver we do not always appreciate the full importance of his art, nor the application which is necessary to produce many of the splendid pieces, particularly when the medium is mountain oak. This applies equally at the present time when despite the many mechanical methods for producing decorative

woodwork, none of these ever attains that perfect cutting which is the outcome of the mallet and chisel in the hands of an able craftsman. And that virility of form which is seen in some examples of Italian baroque and which is more marked in the inclination to larger turnings is later seen in pieces of the English furniture of the late seventeenth and to a lesser degree in that of the early eighteenth centuries.

While the end of the sixteenth century saw the passing of the cassone these are nevertheless found during the first half of the following epoch. The former prevalence



Courtesy of P. W. French and Company

LATER CHAIRS, TO WHICH MORE UPHOLSTERY WAS ADDED, ARE OF DECIDEDLY MODIFIED CURVES; MOST OF THE FORMER INCONGRUENCES WHICH DESTROY THE BEAUTY OF EARLIER EXAMPLES HAVE BEEN HAPPILY ELIMINATED

of the rectangular type, however, is gradually supplanted by those with more incurvations, the tops being raised with a concave frieze, while more heavily molded bases are applied and the carcass raised on lion feet. There is also a tendency to use wood of a lighter color, while occasionally a decorative inlay is obtained by the use of bone or ivory in a manner similar to that found on Spanish pieces in the form of arabesques. But as the cassone became less in evidence so did the credenza come into more general use in the more modest homes. And in the adoption of these as the principal piece of furniture in the general room of the Italian seventeenth century, we can trace the eventual evolution of what has since become the sideboard. But although these pieces in the larger centers are often fantastically carved and decorated, those of the less sumptuous provincial houses are invariably of a more simple type. Because of the new method in the application of moldings the credenza of this time manifests rather a difference in ornamentation than in form of structure, nor are the Renaissance motifs at any time completely absent,

these pieces still retaining the former double doors divided by vertical panels, which were now surmounted by drawers forming a frieze with modillion brackets. In certain sections inlaid panels were used on these pieces as a decorative medium, one such example from Bologna having been acquired by Frank Alvah Parsons. This specimen dates from the third quarter of the seventeenth century and exhibits exceptional workmanship in the conventional designs which are applied to the panels.

In the manner of obtaining panels by the skilful use of applied molding, that Moresque influence which impressed itself upon the Spanish arts is strikingly manifest. And in the surfaces of the larger Italian pieces of this time, such as armoires, we can clearly see the intermingling of the Spanish influence in the designs introduced by the French craftsmen. In fact that splendid work which is found on the huge gates and large doors of old Spanish monasteries and homes of the nobles is frequently reproduced in miniature on the doors of cupboards in the curious patterns obtained by re-entering angles and rectangular applications with

clipped corners. The direct French inspiration, however, is also in evidence in such characteristics as the beautifully carved consoles which support the cornices. But although the entablatures of these fine cupboards and those of cabinets are technically perfect in the execution and design of the carving, there is frequently an unnecessary boldness which is overpowering and apt to detract from the otherwise fine proportions.

Although in recent years much fine Italian furniture has been brought to our own country, there is little or no trace of direct influence of this part of Europe in the work of our early cabinetmakers. At the same time there are found on early pieces of American furniture certain simple motifs which are reminiscent of the baroque, markedly in the application of moldings to panels as a means of decoration. And there is of course one motif which was freely used, in the shell or sun ray decoration, this originating in Spain where it represents the emblem worn by pilgrims to the shrine of St. James at Compostella. Thence it found its way to Italy and was later brought to England during the Orange period. Again in the court cupboard at one time popular in Colonial days it is easy to trace the credenza as it is to follow the evolution of the "dresser" from the Italian baroque piece with the shelves superimposed on a low cupboard as we see them in many fine examples.

We, however, do not find in our earlier furniture any tendency to adopt the more extravagant phases despite that certain characteristics of the baroque are traceable in some ornamental motifs. An example of this appears as late as the nineteenth century in the volute scrolls carved on the arms of the high back upholstered chair of Victorian memory. Similarly in the use of the lion's foot and claw terminal issuing from a scroll, which were occasionally found as supports to pedestal tables, we have another distinct relic. But even the latter at no time displayed the exaggerated forms which were frequently apparent in the Italian prototypes, particularly those of Florentine provenance. And as architectural complements various forms of the baroque are found merged with those of other styles, this affiliation being frequently employed by architects with results that clearly prove that there is beauty in baroque.

The adaptations of this style to architecture frequently take the form of inset panels or cartouches to which delicate scrollings are applied and their use in this manner results in the elimination of that bareness which is so often apparent on large facades of stone. But perhaps the most beautiful manner in which this type of decoration is employed is found in the grill work of exterior gateways and as terminals to other ironwork such as ornamental well tops, reproduced in later years.



Courtesy of P. W. French and Company

RAISED AND CHAMFERED PANELS SIMILAR TO THOSE FOUND ON CREDENZAS OF THE MORE RESTRAINED BAROQUE PERIOD WERE USED ON MANY OF OUR AMERICAN SIDEBOARDS OF THE EIGHTEENTH CENTURY AS WELL AS LATER

NOTES ON CURRENT ART

THE gold statuette of the god Amon which is shown on this page is part of the Egyptian collection of the late Earl of Carnarvon which is now in its entirety, through the generosity of Mr. Edward S. Harkness, the property of the Metropolitan Museum. The Egyptian collection at Highclere Castle, Hampshire, is one which has been known to students by reputation rather than by actual inspection for few have seen the complete collection in its former home. The exhibition at The Burlington Fine Arts Club in 1921 included only a part of it.

The collection was begun by Lord Carnarvon, assisted by Howard Carter, in 1906 and the objects included were acquired both by purchase and by excavation, particularly near Thebes. The work of completing it was carried forward until the time of the discovery of the Tomb of Tutankhamen which from that time until Lord Carnarvon's death absorbed all of his efforts.

Other objects in the collection now in the Metropolitan are a portion of a painted limestone statue of the fourth dynasty, an exquisite blue faience lotiform cup of the late Empire, some carnelian plaques from the reign of Amenhotep III (XVIIIth dynasty) a toilet box and ivory game board of the twelfth dynasty and a silver statuette of a youth of the XVIIIth dynasty. The statue of Amon is also of the latter dynasty.

TWO very handsome Venetian panels presenting scenes from the life of Noah which were presented to the Detroit Institute of Arts by Mr. Colin Agnew under an attribution to Cariani have been named the work of Palma Vecchio by Baron von Hadeln, according to the February bulletin of the Institute. The two paintings are considered to be the work of Palma during the period from 1512 to 1515, judging by a comparison with clearly authenticated works of this artist during those years, such as the *Meeting of Jacob and Rachel* in the Dresden Museum.

In one of the panels Noah and his household are preparing a sacrifice in gratitude for their rescue and the second shows the drunkenness of Noah. The landscapes in both are of that particularly gracious and noble type found in the paintings of the Venetian Renaissance.

THERE has naturally been a great deal of interest felt in the subject of the Libbey bequest to the Toledo Museum. When the will of Mr. E. D. Libbey was filed a year ago it was stated that the funds which would become available for the Museum would be about \$14,000,000. This it seems was too small an estimate, for not long ago it was announced that the settlement of the estate, through the sale of some of its holdings, would more probably place a fund of about \$20,000,000 at the disposal of the Museum. This is one of the largest gifts ever made to the cause of art.

THERE are some very early and unusual chests and coffers in the collection of furniture presented by Mrs. Emily Crane Chadbourne to the Chicago Art Institute. The oldest is a long, narrow coffer which, being placed by the side of the bed, served as a step for mounting into it and during the day was used for the coverings and pillows. This is a fifteenth century piece.

A Mexican dower chest of the seventeenth century has an amusing design cut in high relief showing two pleasant gentlemen waving banners at each other from two very inadequate boats. A Spanish leather covered trunk is studded with a Moorish brass nailhead decoration and has also a pattern stamped in gold. It has an arched lid and movable supports. This piece has additional interest because its original owner is known, Doña Maria Thomasa de la Pedrueza. Another oak chest, popularly called a Flanders chest, is of the English Renaissance style.



Courtesy of the Metropolitan Museum of Art

GOLD STATUETTE FROM CARNARVON COLLECTION

(Continued on page 74)



A Brocade of the Twentieth Century adapted from Elizabethan Embroidery Motifs

THE design of the brocade shown here is an adaptation of the flower theme on an old Elizabethan tunic. Tulips, jonquils, carnations, peach blossoms, and the English rose are worked in their natural colors. And, dividing the fabric into panels, wide bands of tinsel thread frame the various flower motifs.

In Elizabethan times all manner of fabrics were embellished with elaborate embroidery designs, skilfully worked in colored silks and rich with gold and silver.

Many of these rare old pieces are now in the Victoria and Albert Museum at South Kensington. To one of the finest of these we owe the motifs of this brocade.

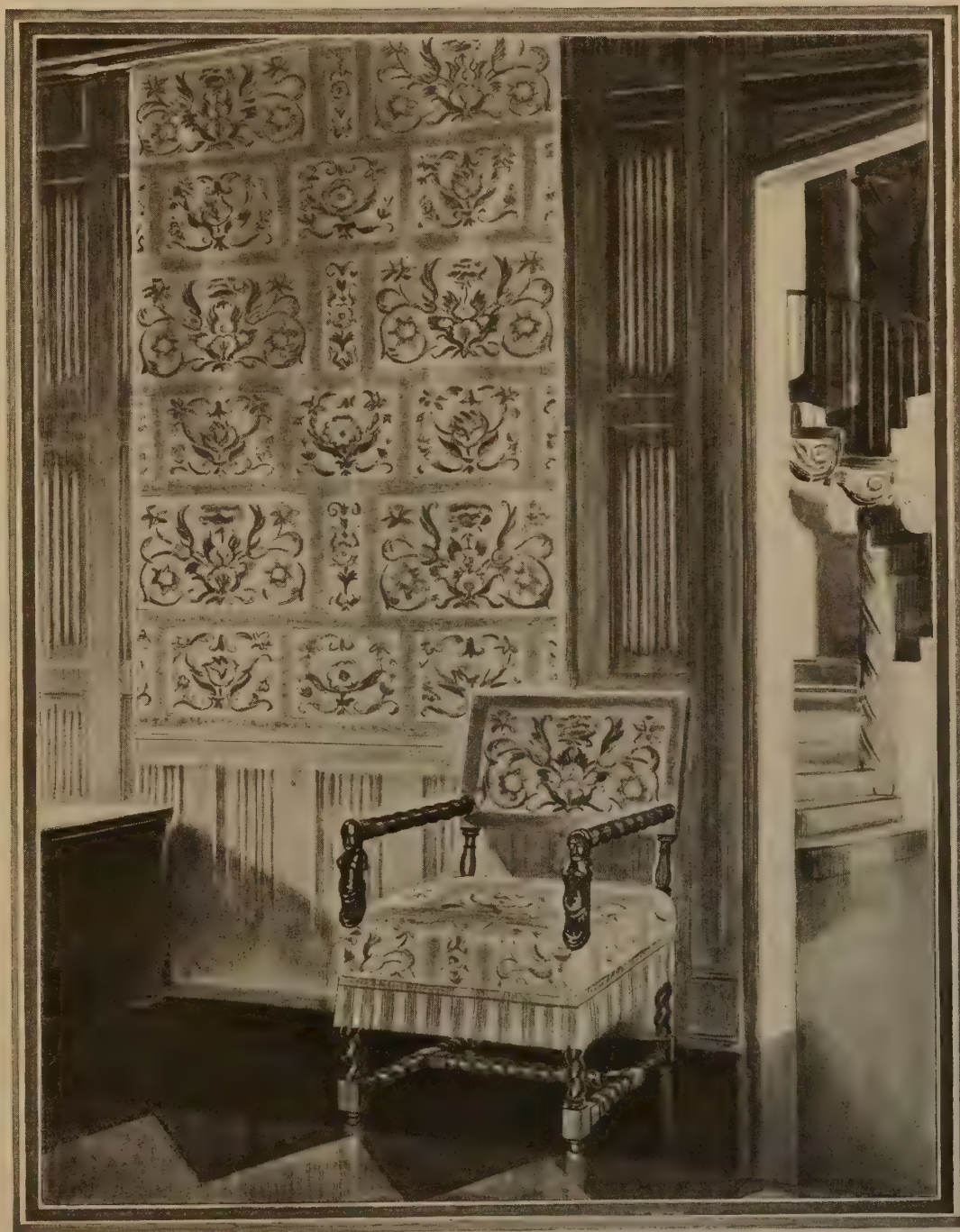
In addition to a wide selection of brocades, there is in the Schumacher collection a wealth of brocatelles, tapestries, damasks, velvets, taffetas, satins, hand-blocked linens, chintzes, and toiles de Jouy, appropriate for every decorative use.

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The brocade used in this wall banner and on the chair is an authentic adaptation by Schumacher of old Elizabethan embroidery motifs.

F-SCHUMACHER & CO.



(Continued from page 72)



MADONNA and CHILD

by

JACOPO DEL SELLAIO

(1441-1493)

Twenty-three by thirty-four inches

Certificated by

Dr. RAIMOND VAN MARLE

The Gallery of

P. JACKSON HIGGS

ELEVEN EAST FIFTY-FOURTH STREET

New York

*Paintings and Objects of Art**Every example is accompanied
by a guarantee of genuineness*

A TABLET has been placed on the house in which Augustus Saint-Gaudens lived and worked in Rome from 1871 to 1875. This house is in the Piazza Tolentino facing the Church of San Niccolo da Tolentino which was built in 1614. It was here that Saint-Gaudens modeled his first figure in bronze, the Hiawatha, "pondering, musing in the forest, on the welfare of his people," which now stands in Hilton Park, Saratoga. His first patron, Mr. Montgomery Gibbs, came to Saint-Gaudens while he was working in this studio and through him Governor Morgan and William Evarts, who was then United States Senator from New York, also came to visit him. The marble tablet which has been placed upon the house is the work of a student in the American Academy in Rome and reads "Augustus Saint-Gaudens scultore Americano ebbe qui il suo studio 1871-1875." On the left is Pallas Athena, goddess of wisdom, and on the right, Apollo with his lyre, typifying art's inspiration.

THE engravings by masters of the Italian Renaissance which have been shown at the Pennsylvania Museum since January until the beginning of the present month formerly belonged to the late Henry Charles Lea, son of Dr. Isaac Lea, whose collection of Italian paintings was loaned to the Museum by various members of his family for exhibition last summer. The engravings were shown by the courtesy of Mr. and Mrs. Charles M. Lea of Devon. When the collection was being formed a generation ago rare examples of Italian graphic art were more easily obtainable than they are to-day, provided the collector was able to recognize the more desirable prints. That Mr. Lea was able to form an important collection was evident in the group of almost one hundred engravings and woodcuts shown at the Museum which included the more important examples of the work of Mantegna, Raimondi, Montagna, Giorgio Ghisi, the Carraccis and Tiepolo.

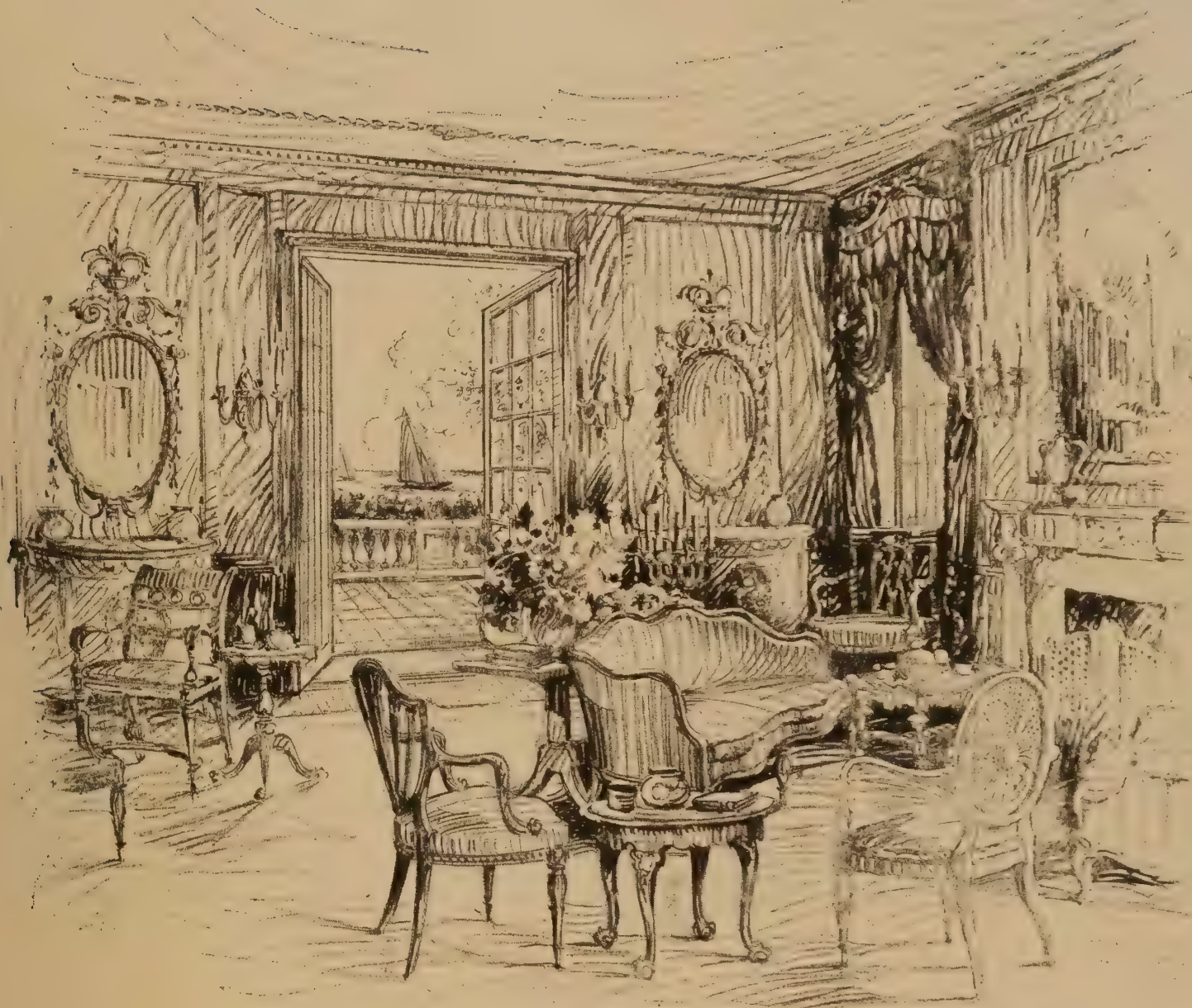
The earliest subject was a small niello print, the *Adoration* of the school of Maso Finiguerra (1426 to 1464). These prints were made from gold or silver plates with the incised lines filled with a black substance called nigellum. Raimondi's complete series of engravings after Dürer's woodcuts of the *Life of the Virgin* represent one of the greatest engravers not only of Italy but of Europe. Illustrations of the *Metamorphosis of Ovid* by Giacomo Franco (born 1566) are seen in a complete set of ten which is extremely rare.

THERE is to be an International exposition of etchings, engravings, lithographs and woodblock prints in Florence during April and May in which twenty nations will be represented. A jury of selection for the American section, comprising John Taylor Arms, Ernest Roth, Thornton Oakley and Leila Mechlin, have selected two hundred and sixty-two prints to represent contemporary American achievement in this field. The only exception to the rule that the work shall represent living artists is the inclusion of four who are recently deceased, Joseph Pennell, Ernest Haskell, Henry Wolf and Helen Hyde.

Among the artists represented are Childe Hassam, Frank W. Benson, Chauncey F. Ryder, Arthur Heintzelman, Lester G. Hornby, Troy Kinney, John Taylor Arms, Sears Gallagher, Roi Partridge, Charles Platt, John W. Winkler and Charles H. Woodbury, while a "Modernist" section embraces the work of Rockwell Kent, Peggy Bacon, John Sloan, Rudolph Ruzicka, John Marin and Kenneth Hayes Miller.

In addition to the prints sent for exhibition, furnishings have been chosen which are designed to give American artists a native setting. Decorations for the gallery have been selected by the American Federation of Arts. The walls are to be covered with two-toned printed burlap in a warm gray. Maple furniture in the early American style, pottery by Americans, vases of Tiffany glass and several American art magazines for display on the tables are to create a truly American atmosphere.

THE painting of the Madonna and Child by Tintoretto which was reproduced in this department of International Studio for March has just been purchased by the Cleveland Museum of Art. It has been added to the John Huntington collection through the generosity of the Huntington Trust. The painting at one time belonged to the Baron Alfred de Rothschild. It represents the style of the artist's middle period and is thought to have been produced with the decade from 1570 to 1580 when some of his most important paintings were executed, such as the four Allegories for the Anticollégio in the Ducal Palace at Venice and *The Origin of the Milky Way* in the National Gallery in London. This is the first painting by Tintoretto to be added to the collections of the Cleveland Museum although they include an example by his pupil, Leandro Bassano. The composition of the recently acquired painting is related to that of the *Bacchus*, *Ariadne* and *Venus* in the Ducal Palace where radiating lines produce a beautiful rhythm in which the motion, flowing outward, always returns to the center of the picture and gives it a closely organized design.



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A SHELF OF NEW ART BOOKS

ENGLISH HOMES: Period VI, Volume I, Late Georgian, 1760-1820.
By H. AVRAY TIPPING. Charles Scribner's Sons, New York. Price,
\$25.00.

ALONG the quiet countryside of England are baronial halls slumbering behind high lichen walls and surrounded by moats which have long since become merely stagnant pools. Some are tottering ruins, others retain their splendid mediæval proportions, and hidden by majestic trees, secure in their quietude from the rushing torrent of modern traffic, are those later homes which represent the architecture which Mr. Avray Tipping brings to us so realistically in this present work. To those familiar with the types of which *English Homes* deals, with some twenty-one examples, will come regret at the gradual passing of these from the old families who formerly upheld the splendor of Britain. Many of them are to-day unoccupied except perhaps by the ghosts of those who once dwelt amidst their beautiful architectural interiors. In other instances they have become the homes of strangers. But while strangers may possess the structures, they are awed rather than imbued by the atmosphere of the historical past which is about them.

In his introduction the author reminds us that the architecture of the eighteenth century was not confined to the works of Chambers and the brothers Adam. There exist to-day many buildings which exhibit qualities equal to those of the famous brothers. Progress and the ever increasing value of land in London have caused the removal of many, but sufficient do and will remain throughout the country to perpetuate the art of such men as Carr, Robinson, Stuart, Holland, Wyatt, and John Nash, albeit the last named was guilty of that architectural atrocity known as the Brighton Pavilion. This volume also clearly indicates the extent to which Horace Walpole criticized the architecture of his time. One has but to read the chapter dealing with Strawberry Hill and to study the accompanying photographs, to realize the extremes to which Walpole's mediævalistic tendencies developed. Many of the rooms are bewildering in the intricacies of their ultra-Gothicism. Despite the fact that many other architects impressed their art upon the buildings of this period, a predominance of the Adam styles is patent throughout. Although the *Vitruvius Britannicus* of 1767 expresses the progress of architecture in Great Britain by somewhat grandiose language, there is at least a modicum of truth in its assertion that the buildings erected at this time would convince the world and posterity that architecture was brought to as great a perfection in that country during the eighteenth century as was known to the Greeks and Romans.

The thorough manner in which *English Homes* is conceived permits us to see not only the general aspect of the interiors, but also detailed photographs of ceilings, architectural woodwork, fireplaces, and those other decorative motifs which make for the beauty of the late Georgian epoch. Even furniture and door handles appear among the illustrations, while many beautiful works by early masters, which have rested secure in these mansions, are now revealed to us by Mr. Tipping. One of the most interesting of all the homes described is Bayfordbury in Hertfordshire. Perhaps this old house is most famous for the collection of portraits of members of the Kit Kat Club, which were willed to the owners of the house by Jacob Tonson. Originally these were in a room at Barn Elms, the present celebrated Ranelagh Club, but at that time the home of Sir John Vanbrugh, for whom the portraits were painted by Sir Godfrey Kneller. When, as this work suggests, the Club was being entertained at Vanbrugh's house, "six dukes and double as many earls, as painted by Kneller, looked down upon the originals below."

By combining with the architectural history those more intimate items which so beautified the homes of England, this book should make a wide appeal to those who admire works of an era when magnificence was more the outcome of splendid and well balanced artistry. Nor will the volume when once read be placed aside and forgotten. Rather it will become one of those silent friends whose ability to entertain is insured by their very inability to interrupt the trend of those pleasant dreams which they inspire.

EDWARD WENHAM.

EARLY AMERICAN FURNITURE. By CHARLES OVER CORNELIUS.
The Century Company, New York. Price, \$4.00.

WITH *Early American Furniture* Mr. Cornelius has shown us how readily a new book, if it be worth while, may make itself felt as a necessity even in the most competitive of fields. There would seem to be no scarcity of volumes concerning the crafts of colonial America, but the author has succeeded remarkably well in creating for us the illusion of previous dearth. Aside from an excellent discussion of furniture, Mr. Cornelius has given fully half of the book to a description of the historical background, both in England and America, of the period under consideration. He has drawn

(Continued on page 78)

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A SHELF OF NEW ART BOOKS

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freely on wills, diaries, letters, and other contemporary documents, wherein we catch many delightful glimpses of life in the early days. Mr. Cornelius has the power to recreate the past so vividly that the reader feels the inevitable connection between the furniture and the age which produced it.

Briefly, the titular divisions are: *The Period of Discovery*, probably the least impressive chapter in the book; *The Tudor Tradition*, which contains some interesting information concerning American dwellings before 1650; *The Stylistic Evolution*, marking the change from oak to walnut and the substitution of curvilinear for rectangular construction; *Stylistic Attainment and Rococo Influence*, wherein we meet Thomas Chippendale; *Stylistic Attainment and Classical Revival*, introducing Hepplewhite, Sheraton, and Duncan Phyfe; and two shorter chapters, *Artistic Plagiarism* and *Provincial Types*.

Early Colonial Furniture is an orderly book, both in the selection and in the arrangement of subject matter. In spite of a rather theatrical first chapter, it is better written than most books of its kind, and the impression of neatness and clarity are to some extent attributable to the author's fortunate literary style. The illustrations are adequate, but it is regrettable that in some instances the plates do not reveal the detail referred to in the descriptions. And is it an utter impossibility for photographs to keep pace, however unevenly, with the text? It is only fair to add that Mr. Cornelius is not alone in so offending.

HORACE WESLEY OTT.

SMALL MANOR HOUSES AND FARMSTEADS IN FRANCE. By HAROLD DONALDSON EBERLEIN and ROGER WEARNE RAMSDELL. J. B. Lippincott Company, Philadelphia. Price, \$15.00.

SINCE this handsome volume is intended not only for the student of architecture bent upon a closer acquaintance with the rural domestic homesteads of the provinces of France, but for the general reader as well, the authors were confessedly confronted with a veritable *embarras de richesses*. The field is so rich, so fascinating, so heterogeneous in character that results must necessarily be fragmentary—"tantalizingly incomplete," as the authors apologetically explain in their introduction. Consequently, they have limited their field of observation and illustration to the well-known typical examples of smaller châteaux, farmhouses, and manors of country gentlemen in the richly cultivated regions of Normandy, Brittany, Picardy, Touraine, Burgundy (most fully illustrated and studied), and finally the South of France.

Messrs. Eberlein and Ramsdell are of the opinion that the French themselves have too much exploited their more pretentious works—city palaces, *hôtels* and town houses, or the great châteaux in the grand manner, to the neglect of more intimate aspects of domestic building, "so that scant justice has been done one of the most significant and inviting objects of study where a more genuine appreciation might reasonably have been expected."

In view of the intensified study of characteristic regional architecture in most of the provinces of France which has recently been undertaken and which has resulted in the publication of many handsome folios and books on the subject, this opinion of our American investigators is hardly justified. Excellent as the present volume is within its own limits, one even superficially familiar with the excellent and exhaustive work done in the same field by the French themselves cannot escape the conclusion that Messrs. Eberlein and Ramsdell might have profited by their results. In the present volume, especially, one misses examples of Basque architecture, which is bound to exert a powerful and creative influence upon the building of smaller houses. It is simple, cheerful, picturesque, and colorful, and a rich source of inspiration to the builder of modest homes. It would be obviously unfair, however, to the industrious authors of the present volume to quibble over omissions, since they have presented such a wealth of suggestive material.

ROBERT ALLERTON PARKER.

ROBERT FIELD. By HARRY PIERS. *Frederic Fairchild Sherman*, 28 East 85th Street, New York. Price, \$20.00.

ROBERT FIELD was an English artist who came to America in 1794 and achieved for himself a high reputation as portraitist. He lived in the United States until 1808, when he went to Halifax, Nova Scotia, as political events in this country were becoming unfavorable for the position of an unnaturalized Englishman, depending, as he did, on prestige for his livelihood. After a residence of eight years in Halifax he went south to the island of Jamaica in the West Indies, and he died there in 1819 of yellow fever, which was so fatal to newcomers in that climate.

Field was an artist of exceptional ability and held a position of the

(Continued on page 80)

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A SHELF OF NEW ART BOOKS

(Continued from page 78)

highest esteem among persons of station and influence. The strange obscurity which began soon after his death to fall upon his name is a quirk of circumstance which has no relation to the quality of his work, and the present monograph is a laudable step toward restoring him to his proper position among the early artists of this country. The greater part of his known work consists of ivory miniatures and portraits in oils, though he worked occasionally in water colors and had a not inconsiderable talent in engraving. As to his ability in the two former phases of his painting the author of this study, who is probably better acquainted with Field and his work than any other person in the country, has this to say: "... we find that as a portrait painter in oils he possessed such remarkable skill that it places him among the best of his period in America, and that probably he was surpassed by very few, if any, besides Gilbert Stuart. As a miniaturist he was undoubtedly one of the most talented who ever worked on this continent, and if anyone surpassed him it could have been only Malbone."

Mr. Piers' book is an effectively arranged and very thorough study of the artist, insofar as present records allow. The facts of his life, the characteristics of his style and technique, and a descriptive catalogue of all his known works are the principal divisions of the book. There are also an index of his sitters and fifty-three splendid reproductions of his paintings to the further credit of this thoroughly praiseworthy volume.

ELIZABETH TODD

PIETER BRUEGHEL THE ELDER. By VIRGIL BARKER. *The Arts Publishing Corp., New York. Price, \$2.00.*

IN the annotated bibliography given in this small volume, we are told that there is nothing written in the English language regarding Pieter Brueghel other than short paragraphs and unilluminating brevities, and with this students will agree. The appearance of the present work on this early master should therefore readily find acceptance, particularly as at this time the works of the early Flemish painters are beginning to enjoy that recognition which has for so long been withheld. In dealing with the art of this peasant painter Mr. Barker treats his subject with entertaining frankness, bringing to us vividly all the grotesque and oftentimes diabolical drolleries of Brueghel's imaginings. The success of this study is also largely due to the splendid manner in which the painter's works are illustrated. The addition of detail sections of various more important pictures allows the reader to study the realistic treatment which is so characteristic of the Elder Brueghel. This is of particular value with such a work as *The Triumph of Death*. While it cannot be said that this is a pleasant subject to contemplate, the two sectional details shown in addition to the picture itself permit an insight into the treatment of those apparent insignificances which Brueghel depicted with so masterly a hand. In fact, few will dispute the assertion that this man was the first complete realist in the history of painting.

The illustrations included in the book are restricted to those of Brueghel's works accepted by Hulin as authentic, together with some more recent discoveries, and the accompanying text succeeds in placing before the reader in concise yet interesting form the history of the painter's art as well as his personality. As Mr. Barker tells us, and as is very patent from his paintings, Brueghel undoubtedly enjoyed the prevalent grossness of his generation and sacrificed all privacy in his desire to attain realism. Yet any suggestion of prurience is veiled by that subtle humor which seemed to flow so readily from the painter's brush. It would be possible to read a far more lengthy volume than the present and yet obtain a less complete knowledge of the life and work of Pieter the Elder, painter of things as he saw them.

E. W.

VICTORIAN PHOTOGRAPHS OF FAMOUS MEN AND FAIR WOMEN. By JULIA MARGARET CAMERON. *Harcourt, Brace and Company, New York. Price \$10.00.*

PHOTOGRAPHY as an independent art has never had a more potent argument than in the work of Julia Margaret Cameron. Her fiery and erratic personality seemed to find in that occupation the challenge it craved. It furnished a substantial excuse for unceasing diligence and a release for boundless energy. An active spirit alone, however, is not enough to account for the results achieved by Mrs. Cameron; her devotion to beauty for its own sake was truly Victorian in intensity, although in its sincerity it went far deeper than the usual cult sentimentality of the period. In her portraits she has combined a feminine intuition of character with a masculine largesse in the treatment and as a result each is a character study of real meaning and each has the further attributes of great painting. The present volume contains twenty-four of her plates of "famous men and fair women," as the title puts it. Among the former are Browning, Tennyson, Longfellow,

(Continued on page 82)

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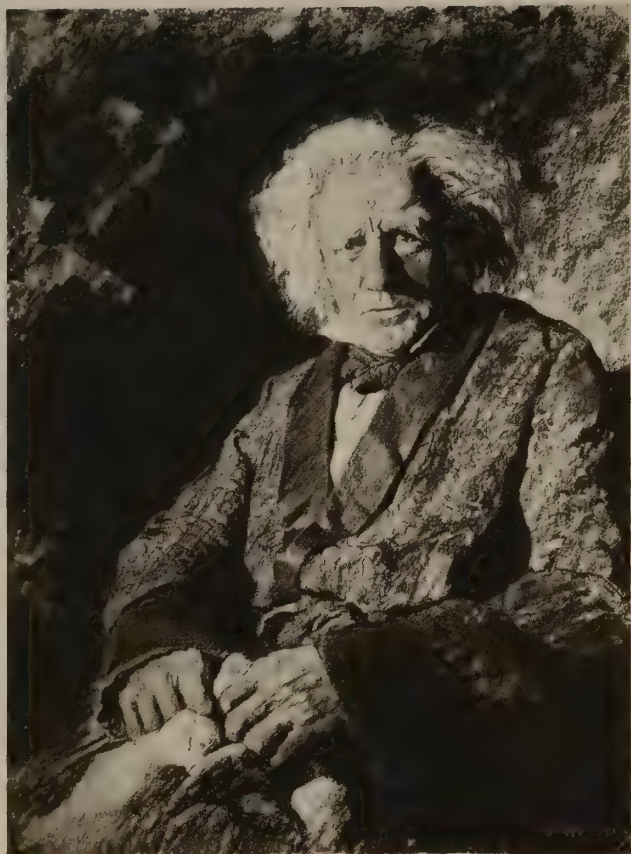
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A SHELF OF NEW ART BOOKS

(Continued from page 80)

Watts, Darwin, Carlyle. There are two introductions to lead the way to the photographs, the first a biographical sketch by Virginia Woolf and the other a critical study by Roger Fry. E. T.

MAYA AND MEXICAN ART. By THOMAS ATHOL JOYCE. "*The Studio*" Ltd., 44 Leicester Square, London. Price 10s. 6d.

THE author of this relatively complete and reliable guide of the still mysterious art of Central America is a member of the staff of the British Museum, and recently completed an expedition of his own to Honduras and Guatemala and adjacent regions. He admits in his introduction that this rich field of archaeological endeavor has hardly been touched, and that "there awaits us an opportunity of making as great a contribution to the origins of American prehistoric civilization as we have made to those of Greece, Mesopotamia and Egypt." Mr. Joyce emphasizes the fact that the civilization of these prehistoric Americans was, for all practical purposes, a stone-age development. To them iron was unknown, copper was rare, and bronze only an accident. The principle of the potter's wheel, as well as that of the true arch, had not yet been discovered. The remarkable results achieved by Central American artists, despite these limitations, are all the more striking, as the British specialist makes clear in his illuminating chapters on the architecture, the sculpture, the pottery, the painting and draughtsmanship, the metal-work, as well as the decorative work in mosaic, and leather of the Mayans and Mexicans.

The little volume is illustrated by no less than one hundred selected photographs and designs; and not the least valuable aid is a handsome and decorative map of the regions explored by the author. The latter was an area covering some twenty degrees of longitude and ten of latitude, a fact which indicates that the prehistoric culture of America covered a far larger area than that of ancient Greece, including Crete and Asia Minor. Mr. Joyce awakens a hope for even greater revelations in this engrossing field in the next quarter of a century than have been accomplished in the past. R. A. P.

EARLY AMERICAN WALL PAINTINGS, 1710-1850. By EDWARD B. ALLEN. Yale University Press, New Haven. Price, \$7.50.

FROM the early part of the eighteenth century to about the middle of the nineteenth is the period in which most of the wall paintings were made that adorned the homes of our forefathers in this country. It is rather a strange fact that, with the exception of a few houses in Virginia and one in South Carolina, all of these paintings are now to be found in New England. Many of them have been subsequently covered over with wall-paper, and many others have been demolished along with the old houses that contained them, but there are plenty of very fine examples remaining to make this volume a valuable contribution to the history of that phase of early American art.

Not a few of these panels and frescoes are of a naive crudity that could only have been possible in the unsophisticated stages of a nation's development, but there are also a great number that evidence a high degree of talent and adaptation to the restrictions imposed. All of them are valuable documents in the artistic history of the first seventy-five years of this country. The added interest of their own charm and beauty cannot be overlooked. The number of illustrations comes to well over a hundred and the text contains a careful description of each of them. The volume is thoroughly admirable as an accurate record and a well-organized reference book. E. T.

THE STUDY OF ARCHITECTURAL DESIGN. By JOHN F. HARBESON. *The Pencil Points Press*, New York. Price \$7.50.

IT WAS the author's intention in writing this volume to present a book not as a substitute for personal instruction but as an aid to it. As he says in the preface, he has found in his experience in teaching architectural design that there are many things which had to be said over and over again to each student before they would finally "sink in" to his consciousness and become a part of his mental process. The book, therefore, allows the student to study at will the underlying principles of architectural design, and serves to save a great deal of time for him and the instructor as well. The various chapters treat of the methods employed by the Beaux-Arts Institute of Design, which is, of course, founded on the system for study conducted by *L'Ecole des Beaux Arts* in Paris. Part I is devoted to the *Analytique* or Order Problem, and the different phases in its solution and presentation are considered: the Esquisse, Preparing for Criticism, Composing the Sheet, Rendering, and so forth. Other problems are also considered, and in conclusion the author gives some good advice on the use of the perspective in atelier work. The book is profusely illustrated by the work of Beaux Arts students as well as architects' drawings. R. W. S.

(Continued on page 90)

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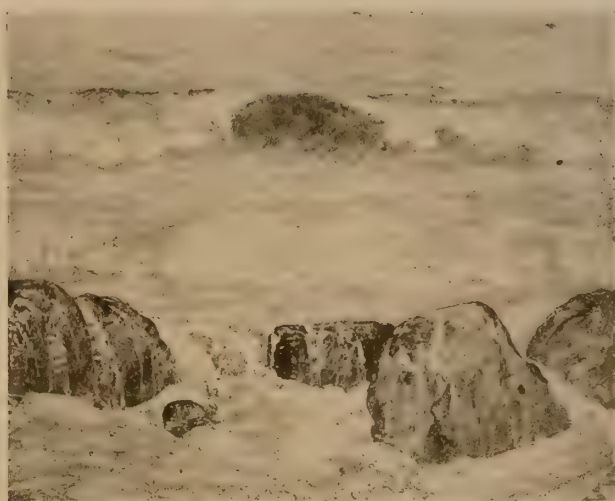
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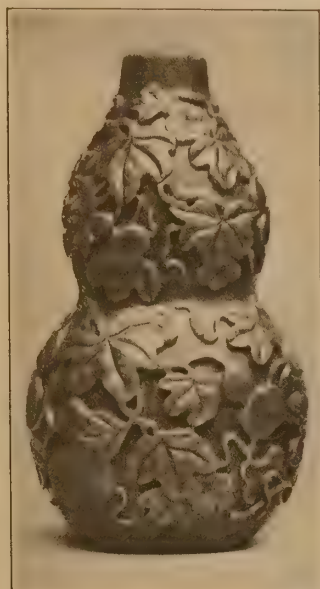
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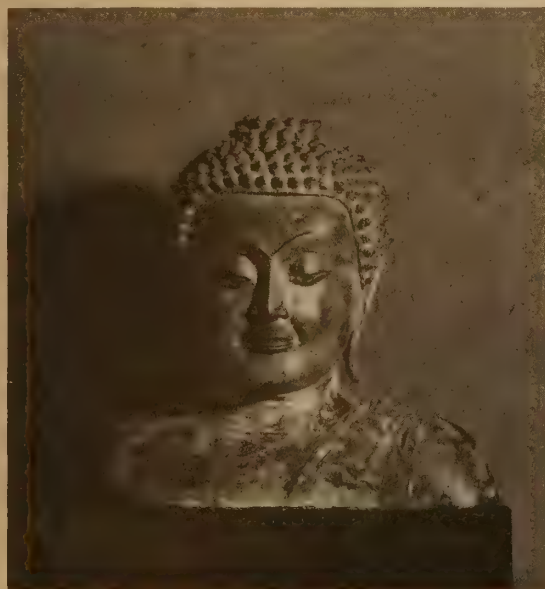
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May 21	New York	London	Atlantic Transport	Minnetonka
May 21	Montreal	Liverpool	White Star Line	Laurentic
May 21	New York	Southampton	United States Lines	Leviathan
May 21	New York	Rotterdam	Holland America	New Amsterdam
May 21	New York	Glasgow	Cunard Line	Caledonia
May 21	New York	Havre	French Line	France
May 21	New York	Bremen	North German Lloyd	Derfflinger
May 21	New York	Genoa	Nav. Ge'l Ital	Roma
May 22	Boston	Liverpool	White Star Line	Celtic
May 24	New York	Hamburg	Hamburg American	Reliance
May 24	New York	Oslo	Norwegian Am. Line	Stavangerfjord
May 24	New York	Trieste	Cosulich Line	Martha Washington
May 24	New York	Danzig	Baltic America Line	Estonia
May 25	New York	Bremen	United States Lines	Pres. Harding
May 25	New York	Helsingfors	Cunard Line	Lancastria
May 25	New York	Southampton	Cunard Line	Mauretania
May 25	New York	Glasgow	Cunard Line	Transylvania
May 25	New York	Liverpool	Cunard Line	Samaria
May 25	Quebec	Hamburg	Canadian Pacific	Emp. Scotland
May 25	Boston	Trieste	Cosulich Line	Martha Washington
May 25	New York	Piraeus	National Greek Line	Edison
May 26	New York	Antwerp	Red Star Line	Belgenland
May 26	New York	Hamburg	Hamburg American	Albert Ballin
May 26	New York	London	Cunard Line	Caronia
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May 26	Montreal	Glasgow	Canadian Pacific	Melita
May 26	Boston	Piraeus	National Greek Line	Edison
May 26	New York	Liverpool	Cunard Line	Carinthia
May 27	Montreal	Liverpool	Canadian Pacific	Montrose
May 28	New York	Southampton	White Star Line	Olympic
May 28	New York	Liverpool	White Star Line	Baltic
May 28	New York	London	Atlantic Transport	Minnekahda
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ART CALENDAR

Ackermann Galleries, 50 East 57th St. Portraits by Charles Sneed Williams, through Apr.

Agnew, Thomas and Sons, 125 East 57th St. Old masters of English, Dutch, and Italian schools.

Ainslie Galleries, 677 Fifth Ave. Marine paintings by Edward Moran, through Apr.

American Fine Arts Society, 215 West 57th St. One hundred and second annual exhibition of National Academy of Design, to Apr. 17.

Anderson Galleries, Park Ave. and 59th St. Spring salon, Apr. 26-May 14.

Arden Galleries, 599 Fifth Ave. Fourth Annual Exhibition New York chapter American Society of Landscape Architects; garden photographs, sculpture, and furniture, through April.

Art Center, 65 East 56th St. Exhibition of decorative bird-cages, to Apr. 11; cover designs for House Beautiful, Apr. 12-16; textile competition by Art Alliance of America, Apr. 18-30; Guild of Book Workers, Apr. 24-30; work of members of New York Sketch Club, Apr. 25-30.

Babcock Galleries, 19 East 49th St. Paintings by Robert Brackman, Apr. 9-23.

Bonaventure Galleries, 536 Madison Ave. Autographs, portraits, and historical scenes.

Brunner Galleries, 27 East 57th St. Paintings by Kikoine, Apr. 12-May 7.

Corona Mundi, International Art Center, 310 Riverside Drive. International exhibition of old and modern paintings; drawings of old masters.

Daniel Galleries, 600 Madison Ave. Group show of modern painters, through Apr.

De Hauke Galleries, 3 East 51st St. Contemporary painters.

Dudensing Galleries, 45 West 44th St. Paintings by Thelma C. Grosvenor, Apr. 4-23.

Dudensing, F. Valentine, 43 East 57th St. Modern French and American paintings.

Durand-Ruel Galleries, 12 East 57th St. French paintings.

Ehrich Galleries and Mrs. Ehrich, 36 East 57th St. Old masters; decorative arts.

Fearon Galleries, 25 West 54th St. Eighteenth century English masters.

Ferargil Galleries, 37 East 57th St. Portraits and landscapes by Irwin Hofman, paintings by Carl Anderson, garden sculpture, through Apr.

Grand Central Galleries, 15 Vanderbilt Ave. Landscapes by J. Olaf Olson, Apr. 1-14; paintings by Edmund Greacen and George Pearse Ennis, Apr. 19-30.

Harlow Galleries, 712 Fifth Ave. Etchings by Whistler, McBey, Bone, Benson.

Higgs, P. Jackson, 11 East 54th St. Italian and Flemish primitives; portraits by Rubens, Van Dyck, Thomas de Keyser, Boucher, Hogarth, Romney, Angelica Kaufman, Raeburn, Stuart.

Hispanic Society of America, 156th St. and Broadway. Paintings by old and modern Spanish masters.

Holt Galleries, 630 Lexington Ave. Paintings and etchings by League of American Pen Women, to Apr. 16.

Kelekian, D. G., 598 Madison Ave. Antique Oriental sculpture and pottery; Gothic sculpture.

Kennedy Galleries, 693 Fifth Ave. Marine paintings by John P. Benson, through Apr.

Keppel Galleries, 16 East 57th St. Etchings by J. Alden Weir, through Apr.

Kleinberger Galleries, 725 Fifth Ave. Italian and Flemish primitives.

Kleykamp Galleries, 3 East 54th St. Siamese bronzes from the thirteenth to the seventeenth century.

Knoedler Galleries, 14 East 57th St. Paintings and prints by old and modern masters.

Kraushaar Galleries, 680 Fifth Ave. Sculpture and drawings by Margaret Sargent; paintings by Walter Pach, to Apr. 30.

John Levy Galleries, 599 Fifth Ave. Paintings of field dogs by Percival Rosseau, Apr. 16-30.

Lewis and Simmons, 730 Fifth Ave. Old masters and art objects.

Macbeth Galleries, 15 East 57th St. Thirty-fifth Anniversary Exhibition, retrospective and prospective, to Apr. 11; exhibition of portraits; water-colors by Frank A. Brown, Apr. 12-24.

Metropolitan Museum, Fifth Ave. and 82nd St. Loan exhibition of American miniatures, Gallery C 31 A, to Apr. 24; exhibition of guns, loan of William G. Renwick, Gallery H 101, and exhibition of prints: American portraits by James Barton Longacre and his contemporaries, Gallery K 37, to Apr. 30.

Milch Galleries, 108 West 57th St. Paintings by Henry Golden Dearth and water-colors by Martha Walter, to Apr. 16; water-colors by John Whorf of Boston and flower paintings in water-color by Olin Howland, Apr. 18-30.

Museum of French Art, 20 East 60th St. Exhibition from permanent collections of the Museum, Apr. 10 through Aug.

New Art Circle, 35 West 57th St. Paintings by Max Beckmann, through Apr.

New Gallery, 600 Madison Ave. General exhibition of American painters, Apr. 1-15; drawings and water-colors by children of Palestine, Apr. 18-May 2.

Our Gallery, 113 West 13th St. Contemporary American paintings.

Parish-Watson, 44 East 57th St. Chinese porcelain and pottery and Persian pottery.

Persian Art Center, 50 East 57th St. Persian textiles, lacquers, miniatures.

Public Library, Fifth Ave. and 42nd St. Exhibition of experimenters in etching, Apr. through Nov.

Ralston Galleries, 730 Fifth Ave. Eighteenth century English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave. Modern American paintings.

Reinhardt Galleries, 730 Fifth Ave. Old and modern masters.

Roerich Museum, 310 Riverside Drive. Paintings by Nicholas Roerich.

Salmagundi Club, 47 Fifth Ave. Small paintings in oil, Apr. 8-22.

Schwartz Galleries, 517 Madison Ave. Etchings by modern masters.

Seligmann, Jacques, 3 East 51st St. Gothic sculpture, eighteenth century English and French paintings and drawings, old masters.

Weyhe Galleries, 794 Lexington Ave. Drawings by Saie Jarmel and sculpture by Wharton Esherick, Apr. 11-23.

Wildenstein Galleries, 647 Fifth Ave. Modern French paintings from collection of Paul Rosenberg and Company, to Apr. 15.

Williams, Max, 805 Madison Ave. Ship models and prints and paintings of ships.

Yamanaka, 680 Fifth Ave. Siamese and Cambodian statues in bronze.

Howard Young Galleries, 634 Fifth Ave. Collected paintings by American and foreign artists.

ANN ARBOR, MICH.

Ann Arbor Art Association. Selected paintings from the Thirty-ninth Annual American Exhibition at the Chicago Art Institute, Apr. 19-May 22.

ATHENS, OHIO

Ohio University. Paintings lent by the Metropolitan Museum, New York*, Apr. 30-May 13.

BOSTON

Museum of Fine Arts. Exhibition in the Renaissance Court by the Copley Society, Apr. 6-19.

(Continued on page 94)

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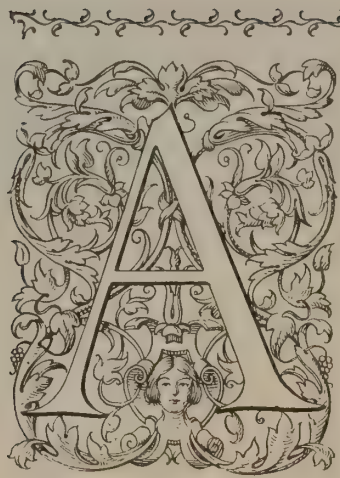
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(Continued from page 82)

J. FRANCIS MURPHY. By ELIOT CLARK. Privately printed by Frederic Fairchild Sherman, 28 East 85th Street, New York. Price \$20.00.

THE very existence of such a book as this is a tribute of high order to any artist. Its typography makes each page a picture in itself, its twelve paintings are masterfully reproduced, and the Dutch hand-made paper on which the whole is printed is a real delight to handle and to look at. The volume is one of a series on American artists, and the men who are included have reached the pinnacles in embellished criticism.

The author of this monograph has written wisely and sensitively. It might be wished that he had refrained from his occasional passages of poetic diction, but for the most part his study of the artist is well tempered and significant. The charm of Murphy's landscapes, their subtleties and their calm simplicity are well considered, but with a laudable clearness of vision which does not attempt to see more than is there. Murphy was a real artist but not a genius, and the value of this discussion lies in its unassuming recognition of the difference between the two. E. T.



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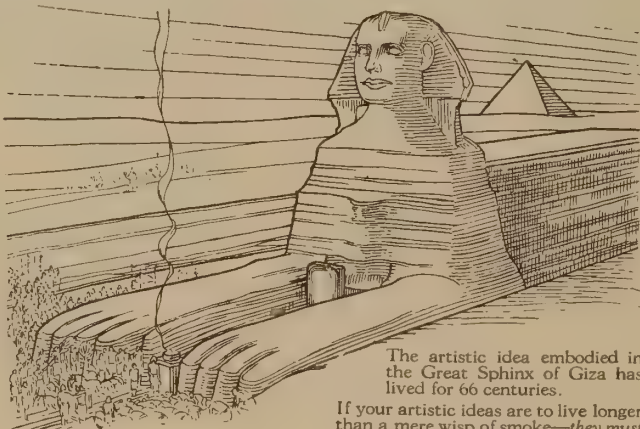
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MODERN GARDENS. Special

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THE AMERICAN ANNUAL OF

PHOTOGRAPHY. Volume XLI, 1927. Edited by FRANK R. FRAPRIE and E. J. WALL. American Photographic Publishing Company, Boston. Price, \$1.50, paper; \$2.25, cloth.

IMPRESSIONS OF OLD NEW

ORLEANS. By ARNOLD GENTHE. George H. Doran Company, New York. Price, \$5.00.

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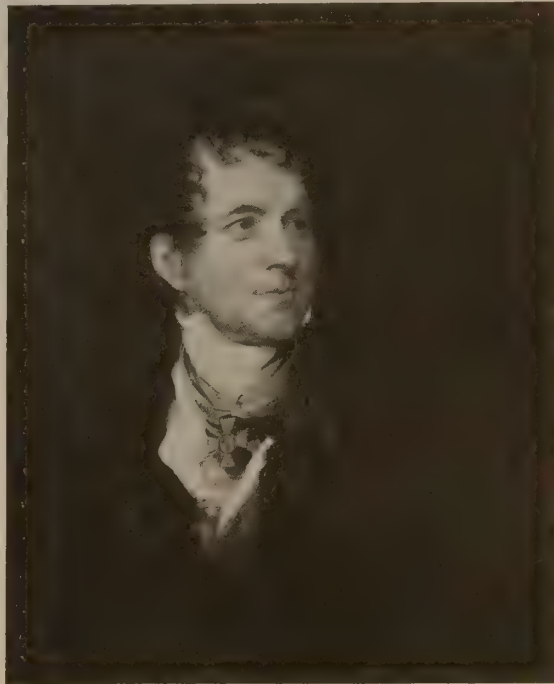
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ART CALENDAR

(Continued from page 88)

CHICAGO

Art Institute. Selected group of paintings from the Twenty-fifth International Exhibition at Carnegie Institute; sculpture by Paul Manship; work of New Mexico painters, Arts Club exhibition of paintings by Walt Kuhn, to Apr. 17; etchings by Meryon from the Howard Mansfield collection; etchings by G. B. Tiepolo; etchings and lithographs by Rodolph Bresdin, to May 1; Seventh International Water-Color Exhibition, Apr. 28-May 30.

Chicago Galleries Association, 220 N. Michigan Ave. Paintings by Josephine Reichmann and decorations by Agnes Potter van Ryn, Apr. 5-23.

CLEVELAND

Museum of Art. Historic European textiles, Textile Study Room, to Apr. 15; Joseph Pennell memorial exhibition, Gallery IX; modern East Indian paintings, Gallery X, to Apr. 15. Ninth Annual Exhibition of work by Cleveland artists and craftsmen, Gallery IX, Apr. 26-June 5.

CLINTON, S. C.

Presbyterian College of South Carolina. Etchings and wood-blocks*, Apr. 30-May 13.

COLUMBUS, OHIO

Gallery of Fine Arts. Chester Springs Summer School exhibition*, Apr. 3-25.

DECATUR, ILL.

Art Institute, West Main and Pine Sts. Paintings by American artists from Newhouse and Sons Galleries, St. Louis, Apr. 3-30.

DETROIT

Institute of Arts. Thirteenth Annual Exhibition of American art, Apr. 15-May 30.

EAST LANSING, MICH.

Michigan State College. Paintings by contemporary American artists*, Apr. 30-May 13.

ELMIRA, N. Y.

Arnot Art Gallery. Exhibition of water-colors*, Apr. 3-25.

FAYETTEVILLE, ARK.

University of Arkansas. Paintings by contemporary American artists*, Apr. 11-25.

GALVESTON

Art League. Paintings from the National Academy of Design*, Apr. 18-30.

HOLLINS, VA.

Hollins College. Etchings and wood-block prints*, Apr. 11-25.

HUNTSVILLE, TEX.

Sam Houston State Teachers College. Paintings from the National Academy of Design*, Apr. 2-16.

KANSAS CITY, MO.

Art Institute. Selected paintings from the Thirty-ninth Annual American Exhibition at the Chicago Art Institute, to Apr. 24.

LAWRENCE, KAN.

University of Kansas, Dept. of Drawing and Painting. Paintings lent by the Metropolitan Museum, New York*, Apr. 3-30.

LOS ANGELES

Museum, Exposition Park. Seventh Annual Exhibition of Painters and Sculptors, Galleries A and E, main floor; paintings and sculpture by Alexandre Archipenko, Gallery D; prints by twenty European artists and "Art for children as shown in European Picture Books," print rooms, downstairs, through Apr.

MANCHESTER, N. H.

Institute of Arts and Sciences. Paintings by William P. Silva and drawings by Lilian Westcott Hale*, Apr. 3-25.

MEMPHIS

Brooks Memorial Art Gallery. Exhibition of original illustrations*, Apr. 3-25.

MILWAUKEE

Art Institute. Fourteenth Annual Exhibition of Wisconsin painters and sculptors; G. N. Schuchardt Memorial Exhibition; exhibition by Milwaukee Camera Club, Apr. 1-30.

MOORHEAD, MINN.

State Teachers' College. Water-color exhibition from Boston*, Apr. 20-May 4.

NEW CONCORD, OHIO

Muskingum College. Etchings and wood-blocks*, Apr. 30-May 13.

NEW HAVEN

Architectural Club. Architectural photographs assembled by the Philadelphia chapter, A. I. A.*, May 1-15.

OXFORD, OHIO

Miami University. Exhibition of interior decoration*, Apr. 7-28.

Western College for Women. Paintings lent by the Metropolitan Museum, New York*, Apr. 11-25.

PARSONS, KAN.

Parsons City Teachers' Association. Wood-block prints by Elizabeth Keith*, Apr. 4-12.

PEORIA, ILL.

Art Institute. Exhibition from foreigners' section near Neighborhood House, through Apr.

PITTSBURGH

Carnegie Institute, Dept. of Fine Arts. Annual photographic salon from the photographic section of the Pittsburgh Academy of Science and Art, to Apr. 17.

POUGHKEEPSIE, N. Y.

Vassar College, Art Department. Exhibition of American pottery*, Apr. 6-27.

SPARTANBURG, S. C.

Converse College. Paintings by contemporary American artists*, Apr. 30-May 13.

SPRINGFIELD, ILL.

Edwards Place Gallery. Exhibition from Thurber Galleries, Chicago, of paintings by Daniel Garber, Wayman Adams, and Victor Higgins; sculpture by Janet Scudder, through April.

SYRACUSE, N. Y.

Syracuse University, Dept. of Architecture. Architectural photographs and drawings*, Apr. 8-22.

TOLEDO

Museum of Art. Ninth Annual Exhibition of the Toledo Federation of Art Societies; French colored engravings of the eighteenth century, through Apr.

TROY, N. Y.

Russell Sage College. Exhibition from Cleveland School of Art*, Apr. 3-25.

URBANA, ILL.

University of Illinois. Paintings lent by the Metropolitan Museum, New York*, Apr. 30-May 13.

WICHITA, KAN.

Art Association. Paintings by Cornelius and Jessie Arms Botke, Apr. 9-25.

YONKERS, N. Y.

Museum of Science and Arts. Photographs of cathedrals*, to Apr. 20.

YPSILANTI, MICH.

Michigan State Normal College. Paintings by contemporary American artists*, Apr. 11-25.

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